

ATHLETIC JOURNAL

Vol. XXVII, No. 8

April, 1947



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Larry Snyder

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Rogers Hornsby

Tennis Technique
Don Budge

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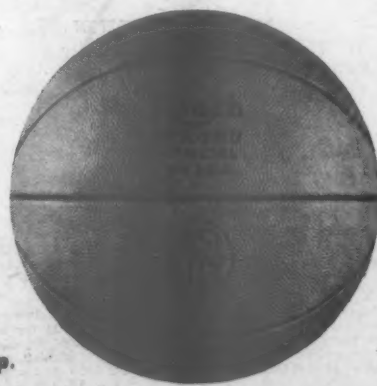
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Nation-Wide Amateur Athletics

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FRONT COVER ILLUSTRATION

Dwight Eddleman, University of Illinois high jumper

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To The Editor



FROM time to time interesting letters are received from our readers. Many times these letters contain information of value to other readers.

Track Honor Roll

Sirs:

"In your February issue of the Journal, you published your track and field honor roll which is chosen by Mr. E. A. Thomas of Kansas. I noticed several boys listed on this roll whose marks were exceeded by Iowa boys. For instance, I had a shot putter at North, Bob Nelson, who did 52 feet, 6 1/4 inches in state indoor meet and also did 52 feet, 8 1/2 inches in outdoor duel.

I am anxious that our boys get all credit due them, so if there is any way I can help in sending you information on times or distances, I would appreciate it if you would inform me as to the proper procedure. There should be some outstanding performances this year, and I am anxious to help these boys in any way."

F. X. CRETZMEYER
Track Coach
North High School
Des Moines 14, Iowa

Mr. E. A. Thomas has a terrific job in compiling these records as can be imagined. He will, I am sure, appreciate any outstanding records this spring being forwarded to him, or you may send them to us and we will forward them.—Editor.

A Course in Care of Equipment

Sirs:

"I was quite interested in your editorial of the last issue of the ATHLETIC JOURNAL on, 'A Course in Taking Care of Equipment.' I feel that, after over twenty years in the physical education field and upon my observation of the useless waste and lack of care of equipment, a course of such nature is not only needed but should be a *must* in all physical education majors.

"When teachers of physical education cannot properly maintain equipment even to that of minor repairs and various types of balls, it is quite a serious fault in our profession. During depression years I maintained my equipment by sewing of all types of ball covers, replacing bladders, etc., also making minor repairs of mats.

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"Cheap equipment does not pay. A gradual build-up of equipment by getting less and getting good quality, is the cheapest over a period of years.

"I have been a subscriber to your magazine since 1924 and I have enjoyed it very much.

"Yours for continued success in the field of physical education and sports."

D. A. BLUNT

Wilson Junior High School
Mount Vernon, New York

We hope physical education schools will take notice.—Editor.

Deception in Six-Man Football

Sirs:

"I notice in your 'From Here and There' column in the February issue, that you were wondering about record number of points scored in a season by a six-man football team. Last year Plains was fortunate enough to win the Western Montana Divisional Championship, in which we scored 463 points in eight games played, to our opponents 87.

"In the September issue, 1946, of your ATHLETIC JOURNAL you carried an article, 'Deception In Six-Man Football' by M. L. Rafferty. At the time I read the article I took exception to some of the comments relating to a T formation, mainly that of the charge that the quarterback is only a ball-handler. I may add that my quarterback last year led the team in offensive play, as well as passing, blocking and field generalship. As to screen plays I am sure some of our opponents had cause to wonder as to the direction of the ball-carrier and the ball. I did not utilize a shift as I also feel that is a waste of effort and timing. The first string team was composed of three fast, shifty backfield men, and the line had two tall ends; good both on offense and defense. The center was a relatively small but fairly fast man, and in most of the games we played he spent

(Continued on page 52)



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*from here
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CHARLIE GELBERT, former Cardinal star, will coach freshman football at Lafayette College where he is now head baseball coach. . . . Another former major leaguer, Joe Judge of the Senators, will be head baseball coach at Georgetown University. . . . "Patsy" Darone, former B. C. star guard, will be the athletic director, football, basketball and baseball coach at Central Catholic High of Portsmouth, Ohio. . . . Dick Harrison, another B. C. footballer, has been appointed to the physical education staff of Everett, Massachusetts, High School. . . . Harold Wise, assistant coach at Ohio University, has been elevated to the top spot now that Don Peden has decided to devote his full time to being athletic director. . . . Tipp Mooney, former Chicago Bear star, will serve as backfield coach for Bobby Woodruff at Baylor. . . . "Pappy" Waldorf is taking Bob Tessier and Wes Fry with him to California and has added "Eggs" Manske to his staff. "Eggs" was with Shaughnessy last year at Maryland. . . . Bob Voights, newly appointed Northwestern coach, completed his staff by retaining Don Heap and adding Johnny Kovatch. Don was freshman coach at N. U. last year and Kovatch was end coach for "Bo" McMillin. All three played together at Northwestern in 1936 and 1937.

CHARLES GILL, track coach at Weiser, Idaho, High School, has been appointed a member of the National Federation Track Rules Committee. . . . Two western state universities have added new football coaches for next season. Joe Shekeetski, line coach at Iowa, has been appointed athletic director and football coach at Nevada, while "Dixie" Howell goes to Idaho as head football mentor. . . . Jack Meagher, former Auburn coach, and coach of Iowa Pre-Flight, and more recently coach of the Miami entry in pro ball has taken Shekeetski's place as assistant to Eddie Anderson. . . . The Idaho Interscholastic Activities Bulletin carried the following comment on sportsmanship: "One of the fine things about a basketball or boxing tournament is the opportunity offered the players, coaches, and spectators to display a high degree of sportsmanship. Sportsmanship cannot be purchased, since it is not for sale. It is that factor of the game which expresses the appreciation of the player, coach, official or spectator

for having been a part of the game. Let us keep our high school athletic contests on a good sportsmanship basis. The admission price to an athletic contest does not grant the right to display unsportsman-like conduct."

HARRY COMBES of Champaign, Illinois, High School, has been mentioned as a successor to Doug Mills should Mills decide to devote his time exclusively to the director's job at Illinois. Combes' teams have been in the final play-offs the last five years. His teams have lost but five games in three years, counting tournament play. . . . New York State has 455 schools participating in their high school athletic protection plan. The per cent of injuries to the number of insured was highest for hockey with 15.8 per cent. Basketball, track and baseball have the lowest percentage of injuries of the sports with large participation. . . . Kansas has followed some of the other states in appointing an assistant to the state secretary. Carl Kopelk, coach and director at McPherson High School, is the new assistant of E. A. Thomas.

IVAN WILLIAMSON, assistant coach at Yale, is Lafayette's new head coach. . . . Woody Ludwig, Bucknell coach, has been named athletic director and head football and basketball coach at Pennsylvania Military College. . . . The only team ever to win the Illinois state tournament two years in succession was Elgin in 1924 and 1925. Doug Mills was the star of the team. . . . New York State is voting on the proposal of permitting a ninth game in football to determine league, county or sectional championship. . . . T. K. Cureton, director of the Physical Fitness Laboratory at the University of Illinois, is running tests to determine to what extent physical fitness factors affect the average person taking flight instruction. If the tests show that pilots need to be physically fit, then student fliers at Illinois will be required to take pre-flight physical conditioning.

FORREST W. (BILL) WAKEFIELD, for several years physical education director in the public schools and director of the Department of Public Recreation (Continued on page 53)

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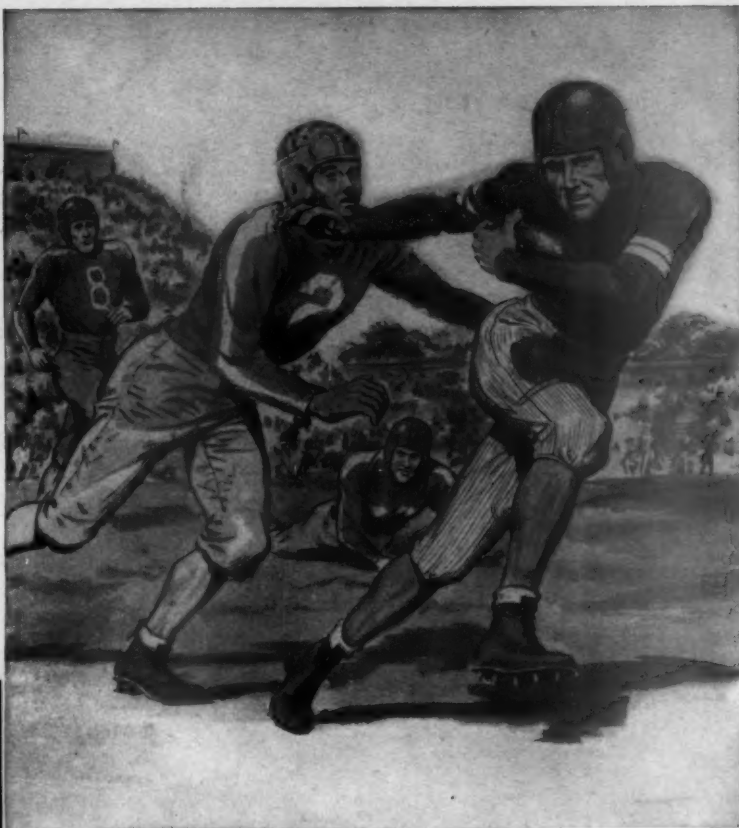
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Jesse Owens winning the 100-yard dash in 9.8 at the National Collegiate Athletic Association Championships in Berkeley. This was a great day for Owens as he chalked up four wins.

LARRY SNYDER, track coach at Ohio State, is credited with having trained present-day record holders in five events. Simpson and Owens 9.4 in the 100; Owens' 20.3 in the 220; Owens' 26 feet, 8¾ inches in the broad jump; Albritton and Walker 6 feet, 9¾ inches in the high jump. In the accompanying article, Snyder summarizes the best features of the present record holders of 9.4 in the 100-yard dash.

Faster Than the Fastest

By Larry Snyder

Track Coach, Ohio State University, Columbus, Ohio

FOLLOWING the Berlin Olympics I was asked to write an article on the sprints. I have gone over the article which I wrote then and believe the facts presented then apply now as we are looking forward to the 1948 Olympics.

I am assuming that it is possible to break the present record. If that is possible, then I believe that the new champion will possess all the good qualities of past champions. I am, therefore, presenting what I believe are the requirements of the new sprint record-holder.

Let us assume, first of all, that it is humanly possible to improve the present record of 10.2 seconds for the 100-meter dash. That is mere conjecture. Scientific experimentation at one American University has resulted in a set of standards which list the perfect records—the ultimate in sprinting 100 meters—as 10.06. That any such list or table is theoretical and can never be absolute is shown by the fact that Harbig, Germany, surpassed the "ultimate" marks set for the 400 and 800 meters. The 110-meter hurdle mark also

has been eclipsed .2 seconds by Forrest Towns, of Georgia. These facts would indicate that no satisfactory formula has as yet been discovered which will enable us to predict accurately the stopping point in record breaking.

When we grant the possibility of breaking an athletic record, we base our concession on past performance. Track and field records that only a few years ago were considered the ultimate, have been surpassed. Up to 1929 the best that a decade of great sprinters had been able to do was 9.6 in the 100-yard dash. In 1929 George Simpson of Ohio State University made a new mark of 9.4 in the N. C. A. A. championships of that year. Other sprinters have since equalled that record. Wykoff and Meier in 1930, Metcalf in 1933, Owens in 1935 and 1936, Jeffrey in 1940. Eddie Tolan never ran 9.4, yet he defeated Metcalf in the 1932 Olympic Games at Los Angeles, while establishing the record of 10.3 for 100 meters. Simpson did not compete in the Olympics until two years past his prime. A pulled muscle in the final American try-outs at Boston in 1928 eliminated him. He finished fourth behind Jonath, Germany, at Los Angeles.

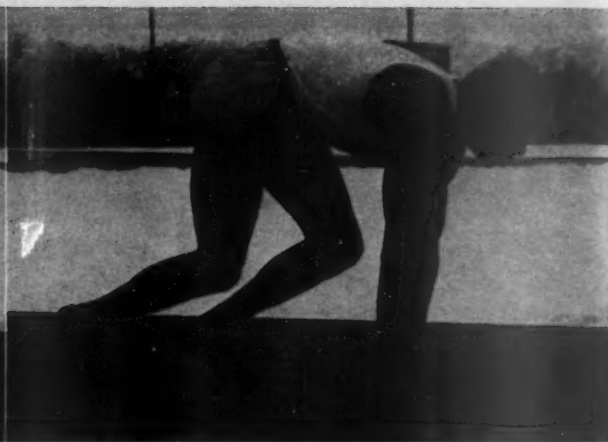
The evident reason why sprint marks are more difficult to surpass is the brevity

of the race. Practically all top-ranking sprinters will run within inches of each other for 50 meters—in a 50-meter race. Probably such a statement could not be proved because this race or its 60-yard equivalent is run only in the American indoor meets where gun beating is rampant. The "crack" sprinters know that their advantage at the start will approximate their margin at the finish. Only a handful of pistol firers in this country are competent to start such a race. The others fire the gun when the runners start. Many a national champion has won his race before the gun was fired.

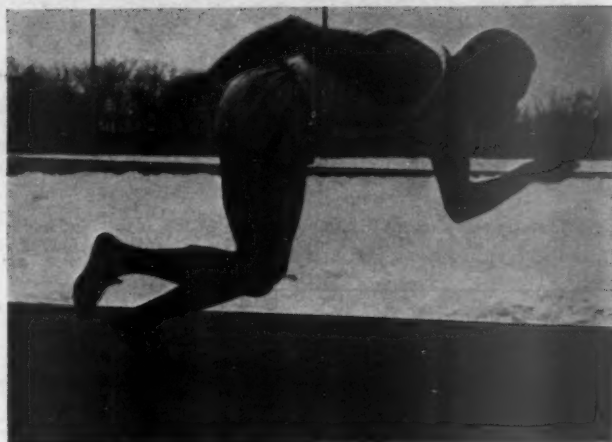
The picture changes considerably when the dash men assemble at the start for a race of 100 meters. We must remember, however, that these champions all have approximately the same speed for 50 meters. At this increased distance other factors must be considered.

Reaction Time

A fast start and a brief burst of speed are not enough. In the 1932 games we saw Yoshioka, the Japanese sprinter, race to a two-, three-, four-meter lead—it looked like five meters—in the first fifteen meters of the preliminary heats of the



Credit is given for the accompanying illustrations of Barney Ewell to "Chic" Werner, track coach at Penn State, under whom Ewell is now training. In 1938 Ewell ran a fifty in :05.1 and in 1940 won both the 100 and 220 in the N. C. A. A. meet. In his wins of those two events and the broad jump in 1942, he brought to Penn State the I. C. 4 A. title that year. His service in the army and age, for he is now twenty-seven, past the peak age of sprinters, have had no effect on his speed, for in the Milrose games this season he did 60 yards in :06.1, tying the American record. He has shown in the indoor meets this year to date that he is the man to beat. In the third illustration of the series, a "Moment After the Gun" note the relaxation and the exaggerated drive. The fourth illustration, "Mid-Stride" shows excellent body lean, knee lift, arm lift, leg drive and relaxation. At the full stride, the fifth illustration, there is perfect arm action. He is set for a terrific arm drive here—like a right upper cut. At top speed, he is relaxed and meeting the requirements of the new-record breaker.



100-meter run. His reaction time was so fast that he appeared to have beaten the gun, when you were also sure that Franz Miller had every runner "set" when he fired the pistol. For 60 meters Yoshioka was the fastest human who had exhibited in this country. Although his starting advantage put him into a nice lead in the first half of the 100 meters final, he finished last. The other factors that we must consider were not present. He did have two of the qualifications that the new record holder must possess, namely, the ability to react faster to the stimulus of the gunfire than his opponents and the ability to gain momentum more quickly. Yoshioka's running form is not a clear picture in my mind at present. Whether his form was imperfect, whether he did not have the condition and training, to last through the full 100 meters at top speed, or whether he did not have the physical strength to carry this tremendous speed beyond the 50-meter mark does not matter greatly. In searching for the new champion we know he must have the qualifications that Yoshioka possessed; furthermore, he must carry through the full 100 meters.

Owens, the present champion, was rated a poor starter by many critics who admit to possessing more than a passing knowl-

edge of sprinting. What they failed to detect was that Jesse Owens' start was in direct proportion to the quality of his competitors. When pitted against mediocre sprinters, he started poorly. Unless his competitors were fast enough to be a serious threat, Jesse did not go to the mark with the nervous stimulation so necessary for fast starting. When champions were gathered at the starting mark, Jesse was the champion of champions in starting and gaining headway. I cannot recall a single championship race during his career, when the starter was competent enough to get the race off without a series of false starts, that Jesse ever was headed after the crack of the gun.

A close analysis of slow motion pictures of the 100-meter final at Berlin shows that Metcalf made the first move. His hands left the track before any of the others, yet Owens, relaxed and reaching easily with his feet instead of jabbing the track, had a three-meter lead at the 20-meter mark. At 60 meters Jesse still possessed that margin. In the final 40 meters of the Berlin race, Metcalf cut Owens' lead to a scant four feet, which was the margin of victory. Each time the 100-meter record is broken or tied, the winner is acclaimed the "fastest human." Such a statement

connotes sheer running speed. The image does not include the first part of the race as the runner gains headway; it pictures a sprinter in full stride leading the field. While it might be considered heresy for me to say so, I believe that Metcalf rather than Owens was the "fastest human" in 1936, if one disregards every qualification save sheer speed. Jesse won the gold medal and clipped the old record because he possessed more of the qualifications for championship performance than did Metcalf. Although Metcalf reacted first at the start, Jesse performed so faultlessly technically, that his early momentum plus his natural qualifications carried him to an easy victory. Running technique is a factor that cannot be slighted if one is to gain the championship. Every move must be so timed and so directed that there is no lost motion. Wide swung arms, feet toeing in, or out, and swaying torsos add distance to the finish line. Jesse Owens and Bill Carr (gold medal winner in the 400-meter run at Los Angeles) possessed the timing and technique of true champions. Their grace and rhythm will live in the minds of everyone who saw them perform.

Condition, the physical fitness of the athlete to carry through the full distance

of the race at his fastest pace with a minimum of fatigue, is another important factor in record-breaking. It creates confidence. The new champion must be trained to perfection so that when the supreme effort is made, every muscle and tendon will respond to the stimulus in the final yards as they do while the sprinter is gaining momentum.

Was it fatigue building up in Owens' body which enabled Metcalf to gain two meters in the final half of the race? Apparently not. Jesse went on in succeeding days to set a new Olympic broad-jump record of 26 feet, 5 inches, and to knock half a second off the 200-meter record, then finished the week with a brilliant 100-meter leg in the record-breaking 400-meter relay.

In trying to select the best features from the styles of both Metcalf and Owens, one other factor should be considered. Perhaps tension, due to the pressure put on Jesse, participating in his first Olympic Games against the man who had secured a virtual tie in the 100 meters in the preceding Olympics, was too great to allow for perfect co-ordination throughout the race. That, however, should have manifested itself at the start—where he was perfection itself—rather than in the later stage of the race. Nor could this argument be used in defense of Metcalf's poor starting. He was an "old campaigner" with world-wide experience in championship meets.

Size, in the past, has been no measure

of sprinting ability. Tolan, a mite, as athletes are considered, gained a hair-line decision over Metcalf in 1932 (time 10.3). Six feet one and one-half inches tall, weighing 185 pounds, Metcalf had all the physical qualifications, yet Tolan won the gold medal. In 1936 Jesse Owens, five feet, ten and one-half inches tall, weighing 164 pounds, surpassed all previous records for the 100- and 200-meter runs. His 10.2 at Berlin was discredited because of a trailing wind of greater than record-making proportions. His 10.2 mark made in Chicago, in the finals of the National Collegiate Championships, was given international sanction and is the present record.

In 1939 and 1940 Jeffrey and Ewell appeared to be the best sprinters. Clyde Jeffrey of Stanford won the 1939 A. A. U. 100-meter in 10.2 seconds but the record was not allowed because the gauge showed a wind beyond the limit. In 1940 Jeffrey was timed in 9.4 seconds in the 100-yard dash, but later that season was defeated by Ewell of Penn State. Ewell in early 1947 again looks like the nation's best bet for the 1948 Olympics. Both are bigger than Owens and smaller than Metcalf.

The length of stride also has meant little or nothing. Tolan's six-foot stride, Metcalf's eight-and-one-half-foot and Simpson's nine footer, all brought the same result. Who will say it was because of Jesse's seven-foot stride that he broke the record? Hazarding a guess as to the length of Yoshioka's stride, I would say, five feet. Guessing again, I would say the

next champion will have a stride of eight feet or longer.

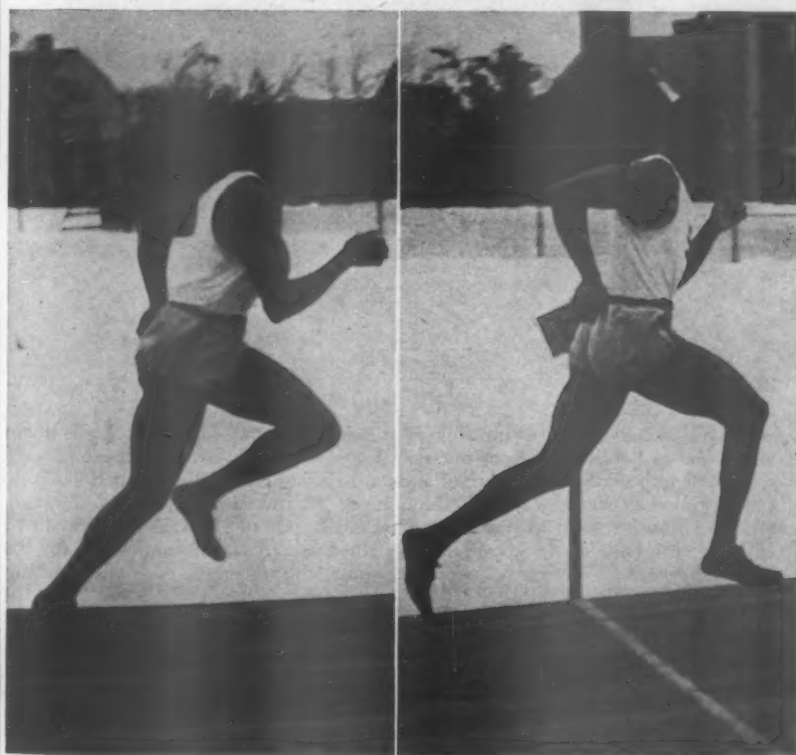
Running Technique

Smoothness and rhythm have been mentioned. Simpson and Metcalf had driving power. They hit the track hard with their feet, their arms describing a long arc. They held a well-defined forward body-lean from the start to the finish of any race from 50 to 250 meters. Tolan ran very erect. He pumped his arms and legs furiously. Without the power and strength of the first mentioned pair, without the grace and ease of Owens, he became co-holder of the 10.3 mark. Jesse Owens brought a new quality into running. His 164 pounds gave him power, yet he was not able to hold a forward lean throughout the race to gain the most from that power. He had an easy grace that has never been surpassed. He did not pound or drive his feet into the track. He caressed the running surface. One gained the impression the track was moving rapidly under Jesse's feet and that he was merely lifting his feet rhythmically to allow it to flow smoothly along. His arm-and-leg motion was so perfectly timed that his action seemed effortless. This co-ordination enabled him to lower the 100-meter mark one tenth of a second. At 200 meters around one curve in Berlin, it was responsible for removing a full half second from Tolan's 1932 record. Undoubtedly the seven-foot stride is a valuable adjunct in this race around the curve. Simpson and Metcalf were great 200-meter men on the straight. When there was a curve to negotiate, their longer strides made the arc appear to be a series of jagged lines rather than the smooth sweeping curve which Jesse ran.

Body Angle

In spite of the fact that Owens and Tolan, the winners of the sprint races in the past two Olympiads, were both erect runners (very slight, if any, forward lean), it is very probable the new record-breaker will be a runner with plenty of body angle. Owens undoubtedly pulled with his lead leg during that short interval before his center of gravity passed over the foot which was in contact with the track surface. Tolan and Charlie Paddock also were sprinters who used the pulling action before the drive took place. It is my contention that a forward lean would have made all of these runners swifter. Both the pulling and pushing action of the erect sprinter is diminished necessarily by the body position. It seems reasonable to believe that a sprinter will come along who possesses the nervous and physical attributes necessary for record-breaking, and who has been trained in youth to acquire a forward-driving angle. If he then

(Continued on page 46)



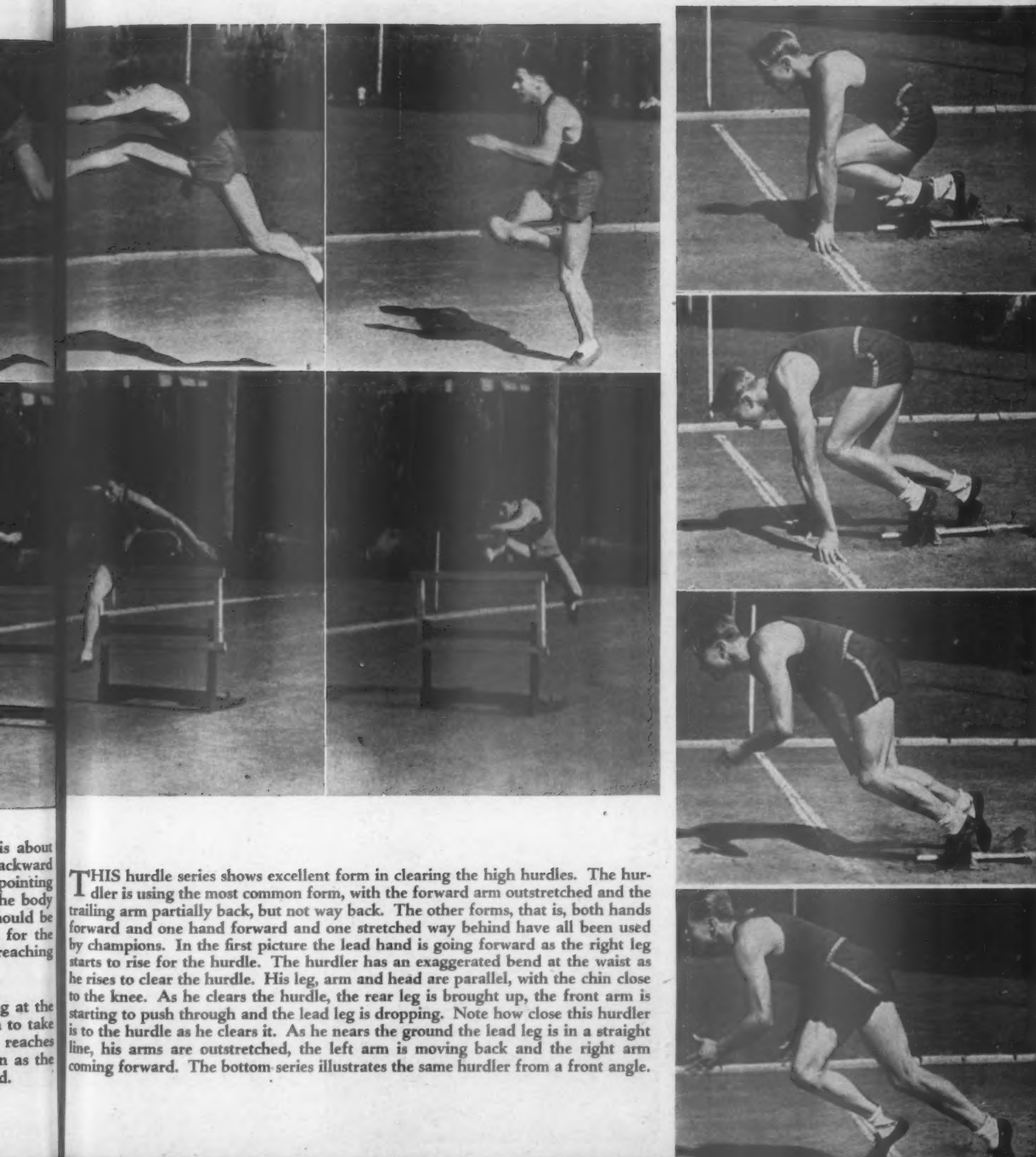
TRACK



A VERY excellent series showing good starting form. The front leg is about six inches behind the line, the rear leg is almost a straight line backward about the length of the foreleg, the hands are resting on the line, fingers pointing outward, the arms straight and shoulders high. As the runner gets sets, the body comes up. Note the lean as the sprinter takes his first steps. This lean should be gradually straightened. In good sprinters the forward lean is noticeable for the first twenty yards. The first few steps are short, choppy steps, each one reaching for more distance than the last.

IN the short relays pictured to the left, the relief runner must be running at the same speed as the finishing runner. He has twenty yards within which to take the pass. He starts running about seven yards before the baton-carrier reaches him. His fingers are extended on the hip forming a good target. As soon as the pass is made, the relief runner immediately shifts the baton to his left hand.

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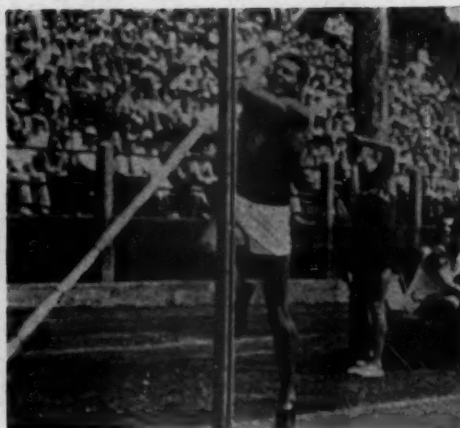


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THIS hurdle series shows excellent form in clearing the high hurdles. The hurdler is using the most common form, with the forward arm outstretched and the trailing arm partially back, but not way back. The other forms, that is, both hands forward and one hand forward and one stretched way behind have all been used by champions. In the first picture the lead hand is going forward as the right leg starts to rise for the hurdle. The hurdler has an exaggerated bend at the waist as he rises to clear the hurdle. His leg, arm and head are parallel, with the chin close to the knee. As he clears the hurdle, the rear leg is brought up, the front arm is starting to push through and the lead leg is dropping. Note how close this hurdler is to the hurdle as he clears it. As he nears the ground the lead leg is in a straight line, his arms are outstretched, the left arm is moving back and the right arm coming forward. The bottom series illustrates the same hurdler from a front angle.

and

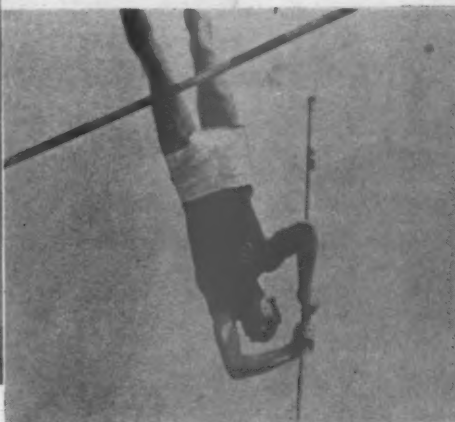


IN THIS very excellent series of the pole vault, the vaulter plants the pole directly in front of himself and exerts a terrific strain on his shoulders and arms. At the take-off the vaulter's hands are above his head and his weight is squarely over his take-off foot. In the second frame notice that some of the tension is removed from the arms and shoulders. The body has reached its position underneath the hands. The action in the pull-up commences, notice how the pull is exerted upward along the pole, rather than pulling the pole to the vaulter. The latter causes waste motion and dissipates the swinging arc of the pole. In the third picture the body "breaks" at the hips and the feet swing upward. The next frame shows the feet at the top of the swing. The vaulter should wait until his feet reach the highest point of the swing before completing the pull-up. The body has completed its turn and the pole is directly beneath the vaulter. The top arm is parallel to the pole and the body is in a straight line. In the sixth picture we see the pull-up completed, the arms straight and the beginning of the release. The pole is released by an upward motion of both hands simultaneously. The cast-off and fly-away depict nice body arch. Note how the arms are thrown up and out of the way. In the last picture we see the body commencing to turn in preparation for the landing.



F I E L D

IN THE series to the right the jumper approaches the bar at almost a ninety-degree angle. At the take-off his left leg is raised and the jumper is pushing off of his right toe. The front leg is reaching the top of the upward swing and the rear leg is forced up and tucked under the knee of the front leg. Note here the pronounced elevation of hips so that the body is practically parallel to the bar. In this style of jumping the arms and legs are forward as the bar is crossed. Again the arms are dropped to absorb some of the shock of landing.



The pictures on these pages and the preceding two pages are from the films produced by Encyclopaedia Britannica

IN THE high jump series to the left we see the jumper approaching the bar at an oblique angle. The lift of the left leg is almost completed. The push-off of the right toe is hard and upward not forward. Note the complete switch in leg position as the jumper reaches the bar; the right leg is now up and doubled, the left leg straight out behind. The third picture shows the layout, which is not flat enough to be most effective. His right leg has been raised with a terrific kick and the camera catches this fact at the top of the kick. In the landing the arms are brought forward to break the fall. This is an effective form but the jumper should get more layout as he crosses the bar.

Can You Teach Hitting?

By Rogers Hornsby
Director of Chicago Daily News Baseball School

A QUESTION which is asked of me constantly by coaches and young ball players is, "Can you teach a man to hit?"

My answer, invariably, is, "You can teach a ball player to hit *better*. But there is no guarantee that the best coach in the world can make a man a big-league batting champion."

Somewhere in everyone's physical make-up is some degree of natural ability. All that an instructor can hope to do is bring out the best that is in a young athlete. Perhaps some professional educators will disagree with me when I say that natural ability in a ball player is about 85 per cent in the training of a ball player to become a hitter. The instructor works on the fifteen per cent.

The player may be big, strong, and powerful but that does not mean he is assured of success at the plate. How many little fellows have you seen who are competent batters? I can recall a great many from my thirty years in baseball.

As in most athletics, fundamentals are the important things in improving hitting. All coaches will agree that the most important item is keeping the eye on the ball. If the player can be taught to meet the ball, a major part of the hitting problem is solved.

High school lads in particular have their eyes on the distant pastures. They want to drive the ball beyond the outfielders' heads and circle the bases, and in their enthusiasm for the long ball, they often lose sight of the basic requirement, *meet the ball*. That is the reason why you see day after day newspaper accounts of anywhere from fifteen to twenty strike-outs in a prep game.

I have been questioned on the proper stance at the plate. My answer is that a batter should stand in the batter's box in the position in which he feels most comfortable. Imitation of big-league stars will not help, coaches must make the boy realize that his own physical make-up must determine how he stands at the plate. I have always contended that the bat must suit the strength of the hitter. A youngster who wants to swing a 45-ounce bat will find that he can whip a 36-ounce club around much more easily, but again this is up to the individual.

The most useful advice a veteran can pass on to young hitters is, in my mind, the mastery of the strike zone. The ball must be over the plate between the shoulders and the knees to be called a strike. By drilling a ball club constantly, the coach can school his players not to "bite" at bad balls.

The ball must be over the plate before anyone can hit it from a conventional stance in the batter's box. Yet time after time you will see sand-lot, high school, college and even professional hitters going for the high, inside pitch, or the low one on the outside. It's the batter's privilege to be "choosy," and he must insist on a good ball to hit if he is ever going to make the grade. Make that ball come in over the plate.

You will hear about trick grips on the bat. Some people will come up with almost fantastic suggestions on how to get power. There is only one successful major leaguer who employs an odd grip. That is Ernie Lombardi, the Giants' catcher. He uses an inter-locking finger grip which keeps his hands knitted together on the handle. Every other big leaguer uses the conventional, most comfortable grip, holding the bat loosely, yet exerting enough pressure to control the stick with ease. And that comfortable grip is my recommendation.

When a batter steps into a batter's box, he is up there to hit and not to chop wood. How many youngsters have you seen who "flail" at the ball as though they were getting ready to bring in some kindling for the fireplace? Here's where the level swing which meets the ball squarely makes the difference between a hitter and a swinger who goes down on strikes. Coaches can show youngsters how to keep their swing level and the best way is to emphasize not swinging at bad balls. It is the boy who goes for the high one or the low ball who "whiffs" when he should have met the "apple" squarely.

To be at ease and comfortable in the box a batsman must have freedom of movement. He must be able to control the bat easily. The best way to do this is to keep the arms free from the body, the bat off the shoulder and back in a position of readiness. There isn't a more helpless hitter than the one with the bat planted on his shoulder. After a few preliminary or warm-up swings, the bat should be back and the batter ready for the pitcher's delivery if he is going to have a chance to meet the ball.

The stride in the batter's box has been the subject of discussion among amateurs and professionals since baseball's beginning. You will find that there are as many different strides in use as there are ball players in the big leagues. Joe Di Maggio's stance at the platter is one which places him with his legs spread wide. As the ball is delivered, Joe steps slightly, perhaps only four to six inches, and swings. Other major leaguers take

ROGERS HORNSBY, generally conceded to be the greatest right-handed batter in major-league history, led the National League in hitting for seven years. Compiling a .424 average in 1924, the "Rajah" established a modern high which has not been equalled. Hornsby is now director of the Chicago Daily News baseball school. During the past two years he has given instruction in fundamental baseball to more than 200,000 youngsters in the middle west.

a longer step but you never see them swing awkwardly and fall in front of the plate as sand-lot players do. Once again, these hitters are using comfort as a measuring stick. They stride just as much as they *feel* they have to, and they co-ordinate their step with their level swing.

One of the oldest maxims of baseball is that you don't try to pull an outside ball. "Hit it where it is" is the soundest advice any coach can give his players. If the ball is over the outside corner, a right-handed batter should hit it to right center or right field. If the pitch is inside, it should be driven to the left. The ball should be hit squarely and with the maximum amount of power that the hitter is able to bring into play. Lads who attempt to pull outside pitches usually find their best effort is an easy bouncer to the pitcher.

(Continued on page 51)



Hornsby has the bat back, ready for the pitcher's delivery.

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HORNSBY shows the conventional grip. He warns coaches to avoid teaching trick grips, saying that all successful major league players with the possible exception of one who employs an inter-locking finger grip, use the conventional grip, holding the bat loosely, yet exerting enough pressure to control it with ease. "A conventional, comfortable grip is my recommendation," he repeatedly tells the more than 200,000 boys with whom he has come in contact in the Daily News Baseball School.

NOTE the ease evident in Hornsby's swing at the bat. A batsman must have freedom of movement. He must be able to control the bat easily. To do this he must keep his arms free from the body. The batter's eyes are on the ball, a fundamental that Hornsby puts down as the most important item.

IN answer to the question often asked Hornsby as to the proper stance at the plate, his answer first of all is that the batter should stand in the position in which he feels most comfortable. Coaches must find out the stance that is fitted to each boy's physical make-up and make him realize that this determines his stance at the plate.

Note the stride. There are as many different strides as there are ball players, but they do not swing awkwardly and fall in front of the plate. Here again Hornsby's advice is to use comfort as the measuring stick. Good batters stride just as much as they feel they have to, and they co-ordinate their step with their level swing.



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MAJOR JOHN L. GRIFFITH
Founder

JOHN L. GRIFFITH
Publisher

Advertising Serves You

FROM time to time someone comes up with a crack-pot theory that advertising is an economic waste. The explanation given is that advertising raises the cost of an item and were advertising to be abolished, the item would sell cheaper. In this line of reasoning there is exhibited a thorough misunderstanding of the American economic system.

When a product is first made, the cost must be figured by a number of factors, the tools needed, designs, the dies, the molds, labor, etc. Each item of the product made reduces the cost of the item because two or more items can be made from the same tools, dies, designs and molds and the cost is divided among them, thereby reducing the cost of each item. The original cost becomes almost negligible as it is spread over more and more products. Advertising assists in selling more and more products and is, to our thinking, a vital part of the American way of life. However, we feel so strongly in this regard that maybe we are blinded to what others think. We wondered in what light advertisers considered this problem and hence we asked L. B. Icely, President of Wilson Sporting Goods Company to write his views which follow.

"Advertising, like the automobile, is here to stay.

"It is an accepted fact in business that you have to spend money to make money. However, in the matter of investment in advertising, there's a story to tell every consumer on just where he or she stands to benefit by this company expenditure.

"Advertising creates economic and social benefits. This, in turn, stimulates competition. From this is produced the ultimate profit and benefit on the part of you, and you, and you.

"Briefly, the advantages of our advertising can be presented in two pertinent points: 1. It brings you better goods for less money. 2. It has given the American people more recreation and pleasure and hence the world's highest standards of living.

"Advertising creates a *desire* for something new.

The need exists, but the stimulation of advertising brings forth the American people's desire to improve on their standards of existence. Our nation thrives on competition and competition makes for improvement. You must give the public what they want but you must first show them they want it.

"In the sporting goods industry, the tennis racket serves as a good example of the need of the public bringing about improvement. The first tennis rackets were made from a one piece ash frame, bent to form the racket. This made an awkward shape. Later they were made with two or three pieces which improved the shape. This led to a lamination of woods with beech on the outside and ash on the inside with the wood cut thinner. Finally, the wood was cut even thinner and the racket frames were constructed of ash, beech, hickory and other woods and fibres in ten to twelve laminations. This produced a strong frame but retained the resiliency and feel which now is represented in our modern rackets.

"The handle of the old tennis racket was made of plain box wood. Today we have improved leather grips which are processed to retain shape. They are even processed according to the climate in which they are used. Years ago, rackets were strung loosely like fishnets. Today's improved racket is strung with the finest gut and nylon at 65 to 75 pounds of tension.

"With all these improvements, our cheapest racket of today is superior to the most expensive one of the past. Increased production has resulted from the improvement of a product which resulted from competition and public demand due to advertising.

"The improvement of sports equipment, such as the tennis racket, the one concrete example referred to, has increased the health of the nation. Lower costs created by increased production make these items available not only to the rich, but to everyone. As a result, the American people have more recreation and pleasure. With these come the spirit of competition and the will-to-win, traits that carry over from sports into every walk of life.

"This series of factors is carried into every school. Athletic programs are broadened. Students become better scholars and eventually superior citizens as a result. Along with this growth, come large stadiums, spacious field houses and modern playgrounds. Additional coaches are employed and physical education becomes a science instead of a hobby.

"As school athletic programs broaden, gate receipts from contests grow, with much of this money turned back into the educational system for improvements in most every phase of the schools.

"As equipment has improved so has the caliber of play in all sports. Wearing apparel has become streamlined and the game has been able to take on speed by the same token. With equipment reduced in weight and increased in protection, ruggedness in the games has increased. The three elements applauded by the American spectator—speed, skill, and body contact—can credit an able "assist" to advertising."

ROSE BOWL

ILLINOIS - 45

U.C.L.A. - 14

SUGAR BOWL

GEORGIA - 20

N. CAROLINA - 10

They're all the same ball-

ORANGE BOWL

RICE - 8

TENNESSEE - 0

OIL BOWL

GEORGIA TECH. - 41

ST. MARY'S - 9

COTTON BOWL

ARKANSAS - 0

LOUISIANA ST. - 0

• The ball used in these and many other Bowl Games—in the great East-West Shrine game—and in major football battles throughout the country—is the famous Spalding J5-V! The exclusive tannage process in the leather of the J5-V gives it color and feel you can't mistake—playability you can't surpass. Give your team the J5-V. Measured by the extra service it gives, it actually costs less to play!

A. G. SPALDING & BROS., Div. of Spalding Sales Corporation
MEMBER OF THE ATHLETIC INSTITUTE

SPALDING SETS THE PACE IN SPORTS

SPALDING

J5-V

Tennis Technique

By Don Budge

THIS article is intended to serve as a guide for tennis technique. For the ease and convenience of the teacher and the pupil, the subjects are subdivided as follows: Keeping the eye on the ball; the grip; anticipation (getting the racket back in preparation); ground strokes—(forehand and backhand); volleying—forehand and backhand (net play); overhead; and service.

Keeping the Eye On the Ball

This requisite, keeping the eye on the ball, is mentioned first because it comes first. There is nothing more important in the game to the tennis player, both while learning and while competing. Unless this first requisite is mastered and we really mean mastered, for it takes thought and concentration, all other instructions are bound to suffer. If you do not watch the ball, even the best form will be inaccurate and unsteady. It is, of course, usually too much to expect that you see the racket actually hit the ball, but if your eyes at least try to watch the ball until it is hit, your head will be kept in position, which is as valuable in tennis as in golf. It gives you a timing, a steadiness, and accuracy that cannot be overestimated.

Keeping the eye on the ball, according to Alice Marble, means: "Watch it spin." Watch it so closely you can even see the seams, then there is no question as to whether or not you are looking at it intently enough.

The Grip

If you know your grip is unsound, unnatural or uncomfortable, and you feel awkward on certain strokes, endeavor to obtain the advice of first-class professionals. If no professional is available, then seek the help of some first-class player.

Proper Grip Is an Essential of All Orthodox Tennis

If you play a good game with an unorthodox grip, it is in spite of the grip and not because of it. If you are good, you would be far better if you had proper grips. If you have championship ambitions, but do not have sound grips, it is imperative to change, however painful you may find it, for without the proper grips your future advancement may be limited.

There are several types of grips, popular and in use today. The Eastern grip is the most popular, being used by over 70 per cent of the American players. It is ob-

tained by placing your racket on edge, with the cross strings perpendicular, and then grasping the racket handle as though you were shaking hands. Place your hand so that the heel is against the leather butt at the end of the handle. This will give you a maximum of leverage in keeping with control. Spread your fingers up the handle as far as is comfortable. The knuckle of the thumb nearer the hand should be a bit to the left of the top of the handle. This grip allows the maximum of power behind the stroke at any and



Budge serves one.

DON BUDGE is the only American tennis champion ever to complete the grand slam of winning the French, Australian, British, and U. S. titles in the same season. Considered one of the greatest tennis players of all times, he climaxed a pretentious career by piloting the U. S. Davis Cup team to victories over the British and German squads in 1937. It was against Germany, while opposing Baron Gottfried Von Cram that he rallied from being two sets down, faltered to being down 4-1 in the fifth and deciding set, and then uncorked what is considered the finest exhibition of aggressive tennis ever displayed to win. He has just returned from an extensive tour of Europe and South Africa, which included a command performance before King Gustav of Sweden.

every level without change of grips and is preferred by a majority of players for all strokes on the forehand side.

It is apparent that this Eastern forehand grip is very weak and difficult for stroking a ball on the backhand side as the swing would find the hand in front of the handle. A change is necessary for the backhand and is accomplished by turning the hand to the left or backward on the handle for about a quarter of a turn. Now the butt of the hand is more on top of the handle with the leather at the butt of the handle underneath the hand. The thumb may be extended up the handle, diagonally across the handle or wrapped around it, whichever seems more comfortable or effective to the player.

Getting the Racket Back in Preparation for the Stroke

As soon as your opponent hits the ball you should as quickly as possible determine the direction of the ball, then determine whether you are going to receive it on the forehand or backhand. Immediately upon making this decision, you should carry the racket back into position for the stroke, whether on forehand or backhand. In the event of an overhead smash, it is well to get the racket back and up in position well ahead of time.

The reasons for this precaution are very sound, as well as obvious. If the racket is in position to make the stroke when the ball reaches you, you can go through with the stroke easily, without hurrying, without jerking, and the stroke is more than likely to be well timed and sound. If you await the arrival of the ball before getting the racket into position, you must take the backswing and return to the point of contact with the ball so quickly that accuracy is very difficult. If you get your racket back as soon as your opponent hits the ball, you are more than likely to be able to handle the position of your feet. In running to receive the ball, at the same time you should get the racket back, or

get ready for fall...

BASKETBALL*
VOLLEYBALL
ICE HOCKEY
FIELD HOCKEY
PADDLE TENNIS
BADMINTON
GOLF CAGE
GYM DIVIDING
PROTECTION

Gold Medal Nets

* NO-WHIP BASK, the patented, tapered Basketball net used in big league play will now be available along with our regular line. A top-grade, hand-knitted net that plays better, lasts longer.

And for all Fall nets, right now is the time to check your supplies and get your orders in. Our new Catalog No. 46 will help, and if you haven't a copy on your desk, drop us a line and we'll see that you get one.

Makers of
fine nettings
for 105 years

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Budge balances, ready to swing into action in either direction.

up in case of a smash, in position to make the stroke.

A good test to see if you are getting the racket back early enough in anticipation of the stroke and getting it back properly, is to note whether you have started for position on balls which your opponent has hit toward your court, but which have been stopped by the net. If you have started toward the correct position before the ball hits the net, you will know that you are anticipating reasonably well. If you have not started before the ball is netted, you will know that your anticipation is bad.

As soon as you know the ball is coming on your forehand or backhand, swing your shoulders to the right or to the left, as the case may be, so that the shoulders are at right angle to the net. You should be able to tell whether the ball is going to be on the forehand or the backhand before the ball in flight is on your side of the net. If you swing your shoulders in time, your feet will have the tendency to move more easily and to co-operate more smoothly so that you may be in correct position for a proper stroke. Taking advantage of all the time available for getting into proper position assures you ample time to make your shot unhurried. Shots made in a great hurry cannot consistently be good shots.

The feet must be in proper position before you can consistently hit sound strokes of any kind. By preference your feet should be about parallel to the net.

Ground Strokes

Ground strokes are all strokes made after the ball has struck and rebounded

from the court. Ground strokes are the very backbone of a sound tennis game.

When making a stroke, one of the first lessons for you to learn is to keep away from the ball. Do not crowd it. Many players hit the ball too close to the body. This act, of course, cramps the shot and results in less power and loss of control. Keeping away from the ball affords free, hard hitting, and will materially help to reduce errors.

Forehand

As soon as you determine that the ball, coming to you from your opponent's racket, is a forehand, start into position and start your backswing. Your body position will be changed so that you will be sideways to the flight of the ball. The racket should be drawn back as quickly as possible.

If the body is allowed to give easily to the swing, the weight will go back with the backswing and forward with the forward swing without effort and with but little conscious exertion. As the racket swings forward, the bound is matched and the weight shifted easily into the forward position. If you are the correct distance from the ball, your arm will be straight. The wrist should be firm and the racket face flat or straight at the moment of impact. The follow-through will be free and in the direction you wish the ball to go. On the follow-through, be sure that you allow the weight to shift easily with the swing. The weight is shifted in order to give a longer backswing and long follow-through, and so that it will not check the speed of the racket, which is your power to hit. If you wish an extra amount of top-spin on the ball, then the racket should start forward slightly below the bound and finish upward. This will add to control giving a greater margin of safety but, at the same time, will cut down slightly on the speed of the ball. Therefore, this upward motion of the swing should not be exaggerated. Bear in mind that the primary direction of all strokes is your opponent's court—not up or down—and therefore your swing should be primarily forward. The flat drives bring the forward part of your swing on the same level as the bound rather than below it, and the face of the racket is closed at the end of the stroke which imparts some top-spin.

When making the drive stroke, under no condition bring the forward part of your swing above the bound of the ball to be hit. Only on overhead or cut shots is the head of the racket carried above the bound. There is a place in the finished player's game for the slice and chop, but it is definitely undesirable for the framework of your game.

The Backhand Drive

Now comes the backhand drive. Using

the backhand grip, swing the racket back early; swing forward, matching the bound and meeting the ball with a flat racket and a firm wrist; follow through in the direction you wish the ball to go. Should you wish to impart overspin, begin the forward part of the swing slightly below the ball and finish with a higher follow-through. The footwork on the backhand is more extreme than on the forearm as it is essential in making a strong backhand that the hitting arm be brought on the left side of the body, and that the body be turned as far as possible with the player still able to see the ball coming as he looks over his shoulder. This is usually more than a half turn; it may be a ninety-degree turn. This new conception has given greater power and speed to the modern backhand because it gives more freedom in swinging.

As the stroke begins and the backswing is taken, the weight goes back with the racket and shifts forward easily with the forward swing. The weight is not thrown in at impact, but is well forward before the racket comes on to the ball. This is to keep from checking the speed of the racket which is the power to hit. In the games of the present reigning champions their
(Continued on page 42)



Budge's famous backhand cuts loose.

this new shoe

improves footwork!



Both college and pro players who have been using these new game shoes tell us that they've noticed a considerable improvement in their balance and footwork. Linemen and backs alike say they can certainly feel the difference . . . faster starting, quicker pivoting, all-around better footwork that spells the difference between loss and gain in quick opening plays.

This new shoe by SPOT o BILT is the result of painstaking research in shoe construction. It's one of the many improvements SPOT o BILT has brought to the sports field.

Made in either straight sole or sprint models.

The famous SPOT o BILT Compresso-Lock made the detachable oblong cleat possible. The advantages of these cleats are well-known . . . better balance, more accurate kicking and passing, fewer knee and ankle injuries. This is the year to try them out in Spring training.

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for APRIL, 1947

Characteristics That Make Good Batters

By James Smilgoff

Baseball Coach, Taft High School, Chicago

IN THE March issue, I discussed fifteen characteristics that batters must have if they would reach the classification of good batters. This article continues with additional characteristics.

Good Batters Practice Swinging a Bat Often When Not at the Plate

Fielders get to be good fielders because they always have a glove on their hand. Good batters achieve their reputation because they are always swinging a bat. They realize that the more familiar they become with the bat, the greater the efficiency in handling it. Some of our best major league hitters can almost always be seen holding or swinging a bat while standing around on the side lines during practice sessions. They practice gripping it, balancing it, and swinging it. They imagine a certain pitch is approaching and they practice swinging to meet that pitch. They play in "pepper" games on the side lines, but almost always in the batter's spot. They stand in front of a mirror in their rooms, and try to pick out flaws while swinging their bat. Some great hitters have even been accused of swinging a bat in their sleep. They swing, swing, and swing the bat, not the purposeless, careless swing, but the thoughtful, artful, scientific swing that has purpose behind it, and shows improvement through results.

Good Hitters Do not Try to Kill the Ball

Good hitters take a good "cut" at the ball, but not one that is so hard that it leads to batting faults and cuts down their success in batting. They realize that an unusually hard swing causes poor body balance on the swing and follow-through. They know how hard it is to keep their eyes on the ball when taking a heavy swing. Many inexperienced batters who swing unusually hard can be seen turning their heads away from the ball too soon. This is due to the body being turned away from the ball too soon after the stride. This leads to inconsistency in hitting. Very few hitters of the Ruth type have ever been consistent hitters. Because of their extra heavy swing and the faults that

usually accompany it, this type of hitter is usually high on the strike-out list. Those few, like "Babe" Ruth, who have been successful using the extra heavy swing, are exceptions. Their success is due, not to their swing, but to their unusual vision, muscular co-ordination, and timing.

Good Batters Keep "Timing the Ball" Uppermost in Mind

Most professional baseball players agree that good timing is the most important factor leading to successful batting. By timing the ball well, we mean meeting it out in front of the plate. Impact between bat and ball takes place in front of the plate whenever there is good timing. In this way, body weight, leverage, and arm strength can be applied to the bat in proper proportion for maximum results. Proper timing is not an automatic process; it is the result of co-ordination between the eyes, nerves, muscles, and mind.

In good timing, the mind visualizes where the ball should properly be met on the different types of pitches in the batter's strike area. The eyes follow the ball to that area, while the nerves register the proper point in the strike area for muscular manipulation of the bat. Constant practice is needed to accustom the eyes, nerves, muscles, and mind to react quickly and accurately. Batting practice serves such a purpose, and is the best known means of attaining good timing.

Good Batters Take a Stance That Makes the Most of Their Ability

Many hitters use different stances at different times during their career. They change their stance as their physical strength, vision, body-weight distribution, and muscular reaction change. In other words, a stance can become awkward when co-ordinated with different bodies on different batters. Some hitters use more of an open stance as their vision becomes slightly dulled. In some cases it helps the batter see the ball better; in others it helps them get the bat around on the ball faster and pull it a bit more often. Some batters change their stances against certain types of pitching, and on the hit-and-run play. Others do likewise on the sacrifice bunt. It thus becomes important

JAMES SMILGOFF in this article continues a discussion of batters' characteristics as distinct from techniques, which was begun in the March issue.

for hitters to know these different types of stances, practice them, and apply those with which they are most successful and from which they get the best results. In this way good batters improve their batting to the point where they get the best results out of their ability, or their potential ability.

Good Batters Try to Meet Every Pitch Out in Front of the Plate

Good hitters are not satisfied when they do not meet a pitch well out in front of the plate. They are constantly striving for improvement. They want to meet every pitch out in front of the plate, and not every second, or every third one. They always want to feel the thrill that comes from meeting a pitch well out in front of the plate. Furthermore, they take considerable pride in their ability, and thus cannot accept failure in this phase of batting. Perhaps, this attitude explains one reason why some batters are successful and others are not.

Good Batters Know the Rules Pertaining to Batting

Good batters are well informed on their rights and privileges in the batter's box. They do not become "rattled" by acts of the catcher or pitcher pointing out some manufactured violation, and protesting it to the umpire. This often is a psychological maneuver by the defensive team to upset the batter by changing his position in the box, and his mental frame of mind, so that he will not be successful at bat. Good batters know their rights, practice them, and are never disturbed by false or psychological protests against them.

Good Batters Have Confidence and Determination

Confidence and success are closely related, and depend upon each other. By confidence, I mean that inner feeling of positive sureness and trust in one's own ability. Confidence does not necessarily have to be shown in the form of a "cocky" attitude or impudence. It belongs inside the individual, and should show itself outside in the form of base hits.

"With determination you can do practically anything." These were the wise words of a manager to a discouraged minor-league ball player ready to give up his ambition. Determination to keep



Stan Musial

Not content with leading both major leagues in batting (.365), Stan also set the National League pace for hits with 228 and most total bases with 366. His total of 124 runs was also tops.



Mickey Vernon

Mickey, sizzling first sacker for the Washington Nationals, led American League batting with an average of .353 and cloaked 51 doubles to win the honors in that department. His record of 207 hits was only one behind the leader.



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playing, to improve, to reach his goal as a good hitter—this is one of the basic characteristics, and oftentimes the determining one in deciding success or failure.

Batters who stand at the plate fully determined to hit the ball well every time are the batters who eventually will hit the ball on the "nose" each time they are at bat.

Good Batters Know How to Select the Best Type of Bat for Their Own Hitting Style

Successful batters are always trying to improve their own batting, instead of copying someone's else style. They do not copy other players' styles of batting unless they fit their own and make them feel natural at the plate. The same can be said in selecting the bat. Too many times batters select a bat because someone else is successful with it. A batter who knows and studies his own batting style is following the right road to batting success, and by carefully selecting his bat to fit his batting style, he can travel far on this road.

Good Batters Can Easily Visualize Their Strike Area or Zone

The height of the strike area changes with each batter. The width of the strike area remains the same, since the plate measurements remain constant. The height changes because of the change in measurements between the shoulders and knees of the different sized batters who approach the plate. Thus, each player has his own strike area to visualize; one with which he must become familiar in order to develop quick judgment on pitches, and respond swiftly to this judgment by a quick stroke of the bat.

It must be kept in mind, that the strike area is apt to get wider on each successive strike pitched, and smaller on each successive ball pitched to each hitter. On the first pitch the hurler can afford to try to nick the corner of the plate; he can do likewise with one strike on the batter. With two balls and no strikes on the batter, the pitcher is heading toward trouble in the form of a possible walk, so he tries to get the ball on the corners a little more, thus creating a smaller strike zone for himself and the batter.

With three balls and no strikes, or three balls and one strike on the batter, the base on balls becomes more imminent, and as a result, the strike area becomes still smaller.

Good batters realize this, and so are ready to hit the "cripple" which the pitcher is apt to throw to them under these circumstances. Furthermore, good hitters realize that, with two strikes on them, they must visualize a wider strike area, and be ready to hit any pitch on the

edge of this strike area since the pitcher now has the advantage in pitching to the wider strike zone. Good batters know that they cannot afford to let a close pitch on the corners go by in this situation, since the gamble of letting it go by is too great.

Good Batters Know the Interpretation of the Strike Zone in Their League

The lower the caliber of ball, the higher the strike area, and vice versa. In sandlot ball most umpires will call a pitch, thrown at shoulder height to the batter, a strike. In the lower minor leagues, this same pitch would be called a ball with the highest point of the strike being a mid-

point between the shoulder and the letters on the baseball shirt. In the high-minor and major leagues, the highest pitch that will be called a strike is one that is letter high as it crosses the plate.

Know the umpires and study their judgment of the strike zone.

Good Batters Study the Opponents' Defense for Strengths and Weaknesses

Good hitters never miss an opportunity to take advantage of an opponent's defense lapse, or weakness. If the third baseman plays back, or if the pitcher does not field bunts well, they are ready to bunt. Should the second baseman and first baseman play very deep, they are ready to push or drag a bunt in that direction. If the defense plays in too close in a sacrifice bunt situation, good hitters are ready to switch and hit through the infield.

Good Batters Determine Their Own Weaknesses and Correct Them Quickly

Good batters discover their own weaknesses. They discover them early in their careers so that they can become good hitters. They discover these weaknesses before the opposing pitcher or their teammates do. After this discovery the ambitious hitter immediately sets out to correct them. He may make corrections through practice swings, batting practice, "pepper" games, a changed stance, or through any other reliable means. Through this early discovery and correction of weaknesses, the batter cheats the pitcher out of an opportunity to pitch successfully against his supposed weakness. Furthermore, early discovery and correction prevent these weaknesses from becoming habits that will later be more difficult to break.

Good Batters Size Up the Situation Before Stepping into the Batter's Box

A hitter who knows what to do keeps his mind free to do it. Good batters "size up" the offensive situation before they step into the batter's box. After this is done they are free from all doubt, confusion, hesitancy and fear. They remain mentally free to hit, or to carry out whatever assignment they are given.

Should the situation change while he is at the plate, the batter, if he is in any doubt whatsoever, should step out of the box until the doubt is cleared up in his mind. If necessary, he should contact the coach for instructions before returning to the batter's box.

He should be ready for signals (signs). Should the batter have any feeling of suspense or disbelief in regards to a signal, he should step out of the batter's box immediately to consult the coach.

(Continued on page 48)

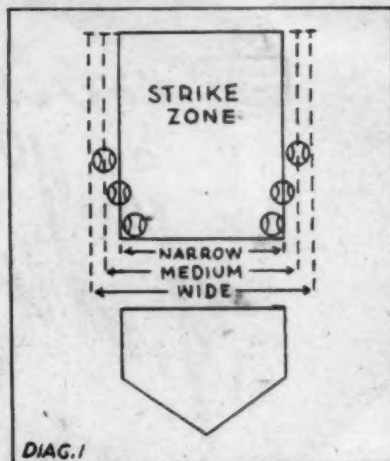


Diagram 1 shows how the strike zone can change in width according to the count on the batter.

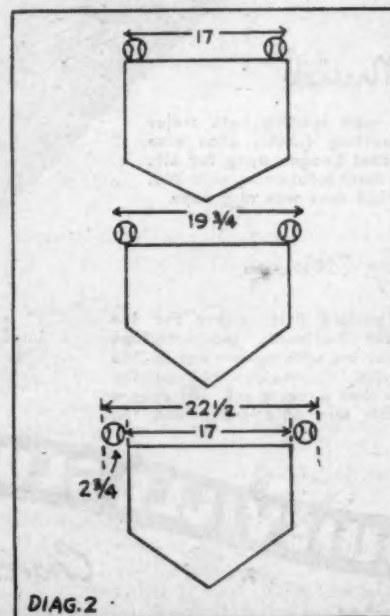


Diagram 2 shows good hitters can visualize the changing strike zone, and know when to hit in each strike zone.

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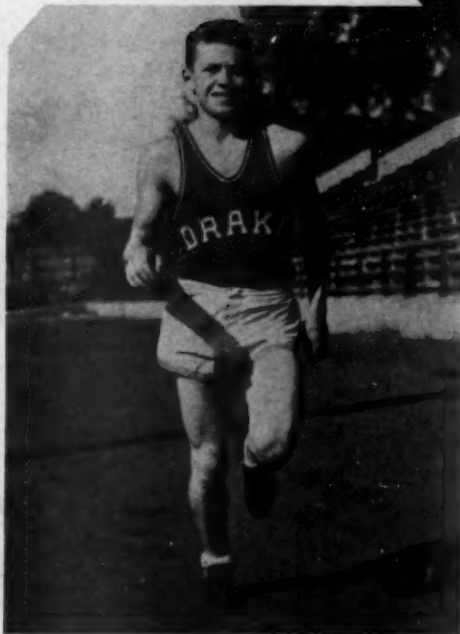
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29

Coaching the Middle-Distance and Distance Runner

By J. R. Williams

Argo, Illinois, Community High School

AT THE outset we propose to deny the existence of any elixir or magic formula which can be used to insure one's success in coaching runners at any distance. The truth of this statement probably needs no proving as far as experienced coaches are concerned. What seems to

work best is a combination of good material, painstaking effort, and one's share of fortunate circumstances.

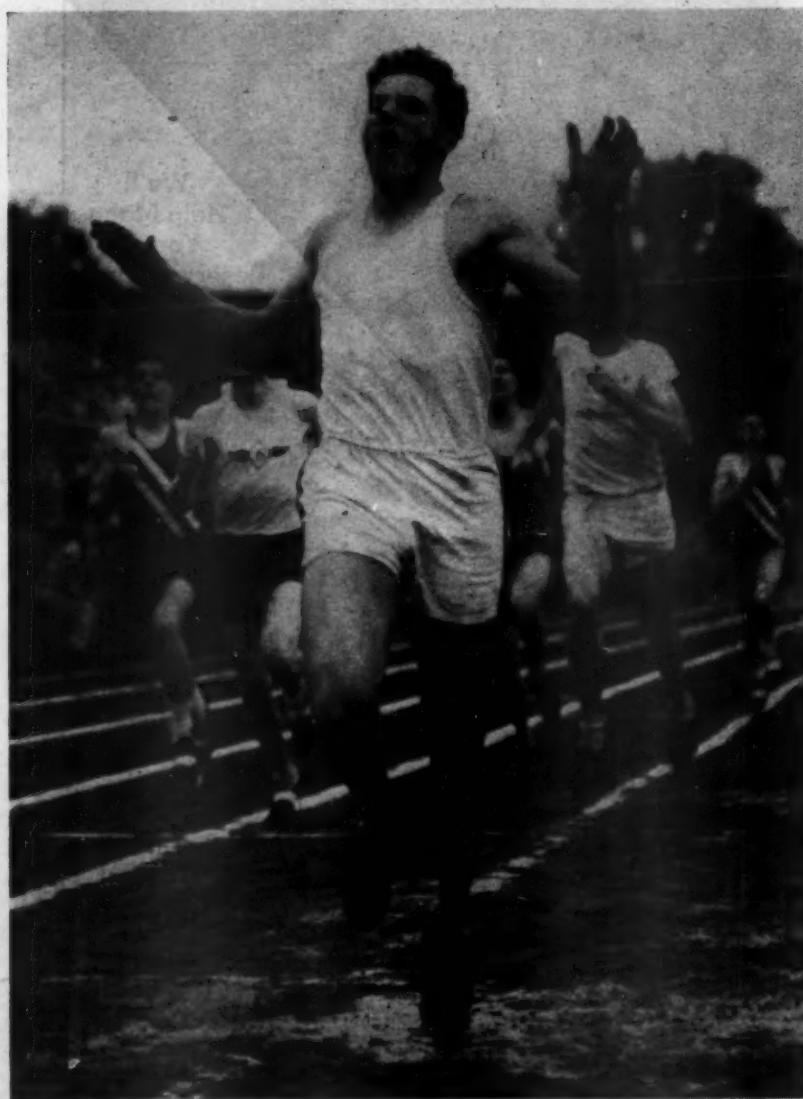
Furthermore, we admit that we probably have nothing fundamentally new to offer here; nothing many of you haven't read, heard, or seen in first-hand experi-

ence over and over again. What is found here, then can be taken mostly as a re-emphasis of the findings of the past, with, perhaps, a slightly different approach.

The points to be considered here for emphasis are: (1) Selection or placement; (2) Development schedule; (3) Individual coaching.

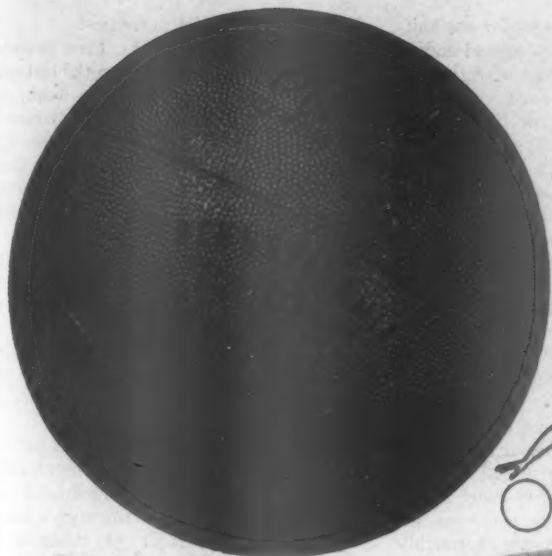
Selection or Placement

The problem of selecting runners for these distances, as in any case of selection, becomes a matter of determining the qualities of the individual and of his performance and matching them with the requirements of the race, with the result to be a prediction of a high degree of success. This is not an easy task, and often costly mistakes are made. First and foremost, is the individual's attitude toward running itself. He must like to do it. Then, the factors of general body-build, length and other characteristics of stride, speed, endurance, and the individual's reaction to the particular distance are usually considered important ones. The dynamic strength of the runner as expressed in his over-all speed is usually the basic factor used in the early stages. In the 440-yard man, we want considerable speed and great endurance plus the ability to synchronize the two. John Karras, our state champion of last year, was an almost perfect exponent of this. He could run the 100-yard in around 10.3 and, being an all-around athlete, had marvelous endurance. Weighing about 170 pounds, he possessed a narrow waistline, strong and broad shoulders, and measured in height about five feet, eleven inches. His length of stride was approximately eight feet.



John Karras winning the final in the 440-yard run at the 1946 state meet in Champaign. His time was 50.3 on a water-soaked track. Karras is now with the United States Army in Japan.

A GRADUATE of Southern Illinois Normal University and the University of Illinois, J. R. Williams, track coach at Argo, Illinois, Community High School, has coached three individual state champions in the last four years. Bill Mack, Illinois state champion in the one-mile run in 1943, posted the best high school time, 4:27.5, in the United States that year for the distance. Running as a sophomore at Drake University this year, he was second to Gil Dodds in the National A.A.U. meet in Madison Square Garden.



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In the selection of runners for the half-mile and mile distances, speed and endurance remain primary factors with the emphasis shifting more toward endurance. The tendency is to look for boys with a little less weight and perhaps a little more height, with a spring-like and near-mechanical stride. Bill Mack, our state one-mile champion of two years ago, possessed almost endless endurance, but had difficulty in attaining the necessary speed. He did have, however, a smoothness and evenness of stride which, almost from the start, bordered closely on perfection. He weighed 158 pounds, was five feet, eleven and a half inches tall. What's more, he enjoyed running.

The other factors bearing upon the selective process become more or less important as the final stage in preparation for big meets approaches. Every coach in the early experimental stages may see his guesses and a priori judgments thoroughly disproved. He must be alert to this and ready to get suggested changes under way. This may even involve pitting his own conclusion against the wishes of the runner. Time and success in the new undertaking will heal any of the wounds caused by disappointment.

Developmental Schedule

Our developmental schedule calls for both middle-distance and distance runners engaging in like activities during the first five or six days of practice. We start the first day with the following routine:

- (1) A series of light limbering-up and warming-up exercises. Nothing strenuous.
- (2) A jog of 100 yards with attention to the arm action and leg movements necessary to good running. We emphasize that the arms swing straight through, that the elbows be brought well back and up on the return movement, and that the leg movement be such as to bring the knees up with the foot reaching out.
- (3) A walk of 100 yards, springing up on the toes four or five times after every ten or fifteen steps.
- (4) Two more jogs of 100 yards each with the intervening walks as before.
- (5) A run of one lap around the track with attention to the arm action and leg movement as mentioned before.
- (6) A walk of one-half lap, with occasional springing-up on the toes as before.
- (7) A run of one lap as in (5).
- (8) A walk of one-half lap as in (6).
- (9) A run of two laps, a walk of one-half lap.

Beginning the third day a second run of two laps with another walk of one-half lap is added. The practice period is now ended with two walk-jog-run-sprint series (walk 110 yards, jog 110 yards, run 110 yards, and sprint 110 yards).

After the fifth day of practice, the steps (1) to (9) become what we call our regular daily warm-up. To this we then add

the following special activities:

For the 440 boys: (1) Five practice starts, sprinting fifty yards on the last one. (2) A run of 660 yards twice a week, the speed of which depends upon the runner's point in the developmental sequence. (3) A run of 440 yards once a week, two days before the meet. (4) Two walk-jog-run-sprint series. (5) Only the regular warm-up on the day before the meet.

For the half-mile boys: (1) Same as for the 440. (2) A run of three-fourths to one mile twice a week, the time for this to be determined according to the degree of development in the program. (3) A half-mile run once a week two days before the meet. (4) two walk-jog-run-sprint series. (5) Same as for the 440.

For the mile boys: (1) Same as for the 440. (2) A run of one and one-half to two miles twice a week, time judged as in the half-mile. (3) A one-mile run once a week, two days before the meet. (4) Same as for the 440 and half-mile. (5) Same as for the 440.

At the start of the final two weeks before the state meet the programs as described are stepped-up, with the idea in mind of having the runner at his peak for the big race. For example, Karras, in the final week of preparation for the 440 last spring, in addition to the regular warm-up, went through the following schedule: *Monday* a run of one mile with a time of around 4:55. *Tuesday* a run of one and one-fourth miles in around 6:00. *Wednesday* a hard 600-yard run. His actual time was 1:16. *Thursday* regular warm-up only.

Individual Coaching

Scarcely anything has been said of the dynamics of good running form, starting, handling the squad, methods, and techniques. That is beyond the purpose of this article. We want to touch, however, upon some of these aspects of track coaching long enough to suggest some of the inevitable problems with which we are faced.

First of all, is the individual nature of track. The extent of help any one team member can lend to another is confined almost wholly to his moral support, his encouragement, and his example. He cannot enter into it directly. Thus, if success is desired, it is necessary that a great deal of individual attention be given to each runner. This means, in general, that we use methods and techniques designed for individual instruction. This entails among other things, that we have some knowledge at hand regarding the physiological and psychological nature of the individual or that we have keen insight into the workings of his behavior in various situations. All in all, this type of teaching can be very successful, provided we do not try to cover too much in a short space of time.

A task which applies to practically any
(Continued on page 50)



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Football Motion Pictures

Lloyd Messersmith
Southern Methodist University

LLOYD MESSERSMITH, baseball coach at Southern Methodist University, and author of the article in the March issue on Revival of Amateur Baseball, appears here in a new role. Fortunate is the institution that has a staff member who has made a study of photography.

NOW that the filming of football games by many colleges and high schools has become regular practice, the writer offers the following suggestions on football filming in the hope that they may be of some help to others who contemplate filming the pigskin sport. Many uses are made of football films, but undoubtedly the most important is the use to which films are put by the coaches in detecting flaws in individual and team play, and making corrections based upon evidence supplied by the film. By using the film the coach can repeat a play, or series of plays, over and over again until the movements of all players have been thoroughly analyzed. The use of the film as a scouting device is also of much value in that coaches may view films of the previous year of some team which they are playing for a second or third time. This is of value providing the same system is being employed and the same coach is in charge of the opposing team. The use of the motion picture camera is not accepted as a scouting device, however, in obtaining information about a team for use during the season in which the picture is taken, unless the teams should happen to meet in a post-season game after having played a regular season game.

Colleges also find wide use for football films at alumni meetings, high school athletic banquets, quarterback clubs, etc. There seems to be no question that the use of motion pictures in football will continue to increase and it may be helpful to review some of the procedures which should be observed by those who plan to film football games.

Equipment

If one expects to obtain good pictures, proper equipment is essential. In addition to a variable speed 16-mm camera, the photographer should have a strong tripod and head, a light meter, a container in which to carry film, extra lenses, material for packaging film for mailing after

the game and other equipment incidental to operation of the camera.

The writer has used the Bell & Howell 70-DA camera, the Bell & Howell and Eastman magazine loading cameras and the Cine-Kodak Special in filming football games so must limit his observations to these cameras in their application to football filming. There are other cameras used for football filming, but the 70-DA and the Cine-Kodak Special appear most frequently on gridirons that the writer visits. The 70-DA is a compact, precision built camera, which gives excellent results, but one will miss a few plays in each game while reloading the camera unless it is equipped with large size magazines. Obviously, the availability of two cameras will eliminate the missing of plays, one to be loaded while the other is in use. The key winding device on this camera is not as convenient as a hand crank and if one expects to use this machine for football filming we recommend the installation of a hand crank at the factory.

The magazine type cameras are easy to load and will enable one to catch all plays, but the spring is not sufficiently strong for long runs which may result in the motor running down during the course of a play if the operator should fail to rewind at regular intervals. The original cost of film for the magazine loader is more than for roll film, and the mailing charges are higher because of the extra weight. Consequently, we recommend the use of a camera which uses the roll type film.

Because of its all-round versatility the Cine-Kodak Special is an excellent camera for football filming. The particular advantages of this camera are its interchangeable film chambers, strong motor spring, winding crank, and through-the-lens focusing device which facilitates the taking of on-the-spot pictures of programs and other material to serve as identification titles. With one or two extra film chambers it is possible to film an entire football game without missing many plays if an assistant is available to load the extra film chamber. It takes only a few seconds to exchange chambers, and if the photographer will watch his footage counter carefully and make changes between plays, it should be possible to film an entire game without missing a single play. I have filmed games alone and attempted to load the extra chamber during time-outs, and between plays, but this

practice is not recommended. One is very apt to miss plays when trying to work alone, and it is too often the photographer's luck to miss the play which results in a long touchdown run and the coaches, as well as the fans, like to see the touchdowns. An assistant can load the extra film chambers, or cameras, take meter readings, number film boxes in regular order, thus leaving the cameraman free to make an accurate and complete record of the game. In out-of-town games, when it has not been possible to take an assistant along, I have found it advisable to make advance arrangements with officials of the host school to provide us with an assistant. In these days of amateur movie enthusiasts, it is usually possible to find a competent assistant from the local amateur movie club, if the host school does not have a qualified assistant available.

Electric motors are available for both the 70-DA and Special cameras which eliminate the worry over manual winding of motor spring and possibility of motor running down during a play, but the added weight and bulk of this equipment is objectionable to some cameramen. Both cameras also have turret fronts which accommodate extra lenses and facilitate the shifting of lenses during the course of a game. The 70-DA accommodates three lenses while the Special handles two.

The selection of lenses is an important item when preparing for the filming of football games. The standard one-inch (25 mm) lens is of little value in filming scrimmage plays, if the cameraman is stationed in the press box. I have found that the two-and-one-half-inch lens (63 mm) gives the most satisfactory results if one is limited to one telephoto lens. Other filmers might prefer the two-inch (50 mm) or the three-inch (76 mm) lens. The longer telephotos usually have smaller apertures which limit their use, particularly in night games. The Eastman two-inch lens has an F 1.6 opening which makes it particularly valuable for night work. In large stadia where the cameraman is located some distance from the playing field, the four-inch (102 mm) lens will be found helpful in filming action in the far corners of the field. If the budget permits, I would recommend the purchase of two or three telephoto lenses, but if limited to one lens, I suggest that the lens be purchased which will serve best in the location where it will be used for the greatest number of games. This can be checked by using the view finder to determine the area covered by the lenses of various focal lengths.

With the Cine-Kodak Special I recommend use of the open-sport-view finder rather than the optical finder which is standard equipment on telephoto lenses. The open-view finder is easier to use in following the ball and eliminates glare which is occasionally noted with the op-



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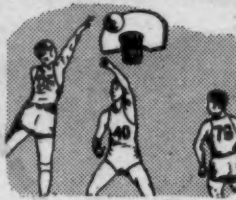
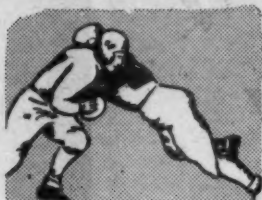
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tical finder, particularly at night. Eastman also manufactures a hand crank attachment which is useful for winding up the film leader in extra chamber before attachment to the camera. By running off the leader in this manner, the film is ready for use the instant the motor is started which eliminates missing of plays which sometimes occurs when the leader is run off by the camera motor.

A wide range of film is available for use by football filmers during the day when plenty of natural light is available, but when filming night games, one is limited to Eastman Super XX, Ansco Triple S, or films of comparable emulsion speed. Many filmers use these high speed films during the day and compensate by using filters, or stopping the lens down to a small opening. Color film is coming into wider use each year and is certainly more effective in distinguishing uniforms of competing players and produces a more pleasing picture. Because of its slow emulsion speed, however, the use of color film is limited to days when natural light is adequate. Color film with faster emulsion speeds will probably be available to the football filmer in the near future at which time it will probably be more widely used than it is today. Another drawback to the use of color film is the slower processing service currently available. If one plans to film a game in color, it is wise to have some extra higher speed, black and white film, available to use as a substitute if light conditions should become unfavorable as frequently happen in the late afternoon on cloudy days. It will require from 1000 to 1300 feet of film to cover a sixty-minute football game with the camera running at thirty-two frames per second, which makes the film cost approximately seventy-five dollars per game when black and white film is used.

Filming Technique

In filming football games, the camera should be located in the press box or at a point well above the playing field in order that the movements of all players within the range of the camera lens may be easily seen. If the pictures are taken from the level of the playing field, the players next to the camera may be seen clearly, but these players will screen from view those behind them and as the teams change location on the field, it is impossible to follow the play with any satisfaction. Most modern stadia are equipped with booths for use by home and visiting photographers, but in many places the cameramen are required to film from an unprotected spot on top of the press box where they are exposed to the elements with resultant loss in filming efficiency. It is strongly recommended that athletic administrators provide adequate protection for cameramen because it is most difficult

(Continued on page 44)

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The Battle of the Diamond

By Fred J. Hatley

Member of Coaching Staff,
Proviso Township High School,
Maywood, Illinois

FRED J. HATLEY is a member of the coaching staff of Proviso Township High School, Maywood, Illinois. In the past fifteen years he has umpired many high school baseball games. He holds a M. A. degree in physical education from the University of Iowa.

MANY high schools are introducing baseball into their sports curriculum for the first time. This action will necessitate an increase in the number of baseball coaches and will, no doubt, initiate numerous servicemen into the coaching profession.

While some of the newcomers will be well qualified to coach baseball adequately, others will lack sufficient personal experience and training to assume coaching responsibility with any degree of confidence. Although the direct purpose of this article is to clarify the coach-umpire relationship for such newcomers to the coaching ranks, I also hope to reach experienced coaches with my conviction that much of the traditional conflict between the baseball coach and umpire is unnecessary and avoidable.

Let us begin by defining the relationship of the three elements which make up baseball: the coach, the player, and the umpire. The three are as integrated and interdependent as the sides of a triangle.

The player has a twofold aim in baseball, to play the game to the best of his natural ability, and to exert all of his skill to win. The coach must not only teach players fundamentals, skills, rules, and techniques, but also mold a team organization and create a winning team spirit. The umpire's task is clearly defined: to make fair and just decisions whenever the need arises during the progress of the game.

Because of the set-up, it is psychologically inevitable that player and coach pair off in opposition to the umpire; obvious, too, that each team, aroused by mutual loyalty and inspired by group spirit, will rebel against the umpire's need to give impartial judgment. These elements of conflict, however, are the essence of the sport, and it is only when they deteriorate into personal antagonism that any destructive effect results. There is no justification for coach versus umpire warfare on the diamond, when the game clearly calls for team versus team warfare with the umpire standing by to see that there is fair play.

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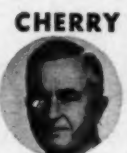
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relationship, the coach has a splendid chance to teach young people how to accept an adverse decision in a gentlemanly way. Actually, this is one of the greatest potential values of baseball, for in everyday living each human being must receive decisions at the hands of his family, his employers, or his associates. When the decisions are not favorable to his own interests, man is understandably angry, impatient, and frustrated. Civilized man, however, does not strike out with brute force at anything which blocks his path; we honor adults who can accept just decisions with good grace and sportsmanship.

So it is with players when the umpire rules against their team; a sincere eagerness to win frequently means quick resentment and irritation which mounts to impudence and abuse. If the coach himself joins in this reaction, he loses the opportunity to school his players in the finest art of all—good sportsmanship.

Before a team ever takes to the field in a competitive game, the coach should have instilled in his boys an attitude toward the umpire which will set the tone of sportsmanship and determine the level of conduct throughout the season. As the coach acts, so acts the player on the team.

One of the first duties of the coach, then, is to teach his players that the umpire is not a "robber," "thief," or "cheater," but a judge of baseball-play situations whenever they may occur during the game. The umpire, like a judge or a court, must make fair decisions based on the laws, regardless of whether the individual likes them or not. The coach and players should show courtesy and respect in abiding by the umpire's decisions.

What to do if the coach cannot respect an umpire's decisions. If the coach is convinced that an umpire consistently violates rules in rendering decisions, he should make every effort to see that such an umpire is not permitted to officiate again. However, let the coach be very sure that his judgment of the umpire is based on sound knowledge of the rules, rather than prejudice, lest his own ignorance cause him to judge unfairly.

Many a coach reads a baseball rule book only once a season; that is, he will read the rules before a game or at the beginning of the season. Consequently, the coach may have a general understanding of the rules. There is a great difference between reading a book and studying one. One reads a book for enjoyment or pastime; one studies a book to get the facts and to increase his knowledge of that vital subject. A coach who merely reads a rule book gets only a small conception of the rules, but a coach who really studies the baseball rules will gain a clear-cut conception of the rules and their true meaning.

Certainly many young baseball coaches are very eager to win their games, and so are all of their players. The author maintains that if the coach would study his

baseball rule book, it would enable him to drill his team in what to do and what not to do in making a correct play. The more a player knows about the rules of the game and how they apply to various play situations, the better a player he will be. Thus, a smart coach will become thoroughly familiar with the rules and then teach them to his player. It is my conviction that this procedure holds more promise of success than any number of wild skirmishes with the umpire, for a hot argument with the umpire seldom results in a game posted in the "win" column.

Sometimes a coach teaches the rules, but slips up on fundamental skills. It is my contention that a good player does not necessarily make a good coach, for sometimes he takes it for granted that his boys know the fundamentals necessary to make a winning team and have the skills that he possessed during his own playing days. The alert coach takes nothing for granted, but drills players on sound baseball principles.

If the coach has given his team the basic fundamentals, drilled on skills, and taught the rules, there should be little reason for either coach or team to rebel at an umpire's decision on a close play. The greater the player's knowledge of the game, the fewer mistakes he will make and the more likely his respect for the umpire's decision. The greater a coach's knowledge of the rules, the fewer the times he will clash with the umpire.

I am willing to admit that young and inexperienced umpires will make incorrect decisions; I am also willing to wager that there are more mistakes made by a coach in instructing his players than there are by an umpire in making wrong decisions. To illustrate, here are two cases which present rather typical incidents in the diamond warfare of coach versus umpire. Each sketch is followed by a brief analysis.

Case I: Tie score, fifth inning, runner on second base, one out, umpire standing at the rear of the pitcher's box. Batter drives a hard, low liner over third base; the ball strikes the ground fifteen yards beyond third base, just about two inches inside the white foul line, and on the next bounce the ball lands outside the foul line and rolls many yards on the foul side of the white line. The umpire calls, "Fair ball!" Runner on second scores, batter stops on second base. Immediately, the coach comes running from the bench yelling, "That is a foul ball, you blind bat, he cannot score on a foul hit. I saw that ball hit outside of the foul line."

What the coach forgot was to notice where the ball first hit the ground. By the rule, it was a fair ball.

The umpire, "Sorry, coach, that was hit inside the line fair, and then the second bounce was outside the foul line."

The coach, "Why don't you wear glasses, you cheater."

Then the players yell, "You rotten

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cheater. When did you learn to umpire?"—

Finally, the umpire yells, "Play ball!"

Case I: Here the coach was under game stress and could see only his side, due to his eagerness to win. It was hard for him to receive the decision.

Case II: Runner on first, one out, no score, umpire behind the pitcher's box. On the pitch the runner tries to steal second. The catcher throws the ball to the second baseman who is standing with his left foot to the rear of second base and over toward the third base side, with his right leg forward in front of second base. The runner slides in with a good hook slide to the rear of second base and hooks the base with the toe of his foot. The second baseman brings the ball down in his glove to the front of the base on the first base side of second base. In doing this, the play looks like a sure out, but the second baseman misses the runner by only a few inches on a quick play. The umpire signals, "Safe!"

Again, the coach yells, "He's out! You blind bat, when did you learn to umpire? I could see he was out from the bench!"

Case II: Here's the difficulty. The player had never been coached on the proper position in which to make a close play at second upon receiving a throw from the catcher. Coaches, teach your players how to tag a runner sliding to a base.

And so it goes. Really, it is silly for a coach to yell, because if he is at least fifty yards from the play, how can he see as well as the umpire who is only a few yards from the action of the play? Nevertheless, many coaches yell and squeal at "that blind umpire" on such a play.

From my personal experience, both as coach and umpire, I could cite many similar cases. These two, however, should suffice to prove that, when the smoke screen of booing and argument raised during the game has cleared away, a fair-minded coach must often admit that the umpire's decisions were justified.

I contend that player, coach, and umpire form a triumvirate which must work together to promote excellent baseball. If we have less verbal warfare on the field and more strong competition within the rules of the sport, baseball will have accomplished its great American purpose: to train youth for better sportsmanship and citizenship.

Tennis Technique

(Continued from page 22)

backhands are stronger than their forearms. This is a tremendous improvement in the modern game. All players should master this stroke to be sure to have a well-balanced game.

The Volley—Fore and Backhand

Volleys are all strokes made before the ball hits the ground and are usually played from the forecourt or the net position. A sideways position, as in executing ground strokes, will give more control and accuracy. Often, however, especially in fast doubles, the exchanges become so fast that this is impossible, and it becomes more a matter of mere racket work.

There are two types of volleys in tennis today, those made close to the net and those from mid-court. The volleys made close to the net, especially those below the net, are usually played with a slice stroke. The volleys played from mid-court are played with a punch volley which may be played either with a slight undercut or a straight racket at impact.

The most difficult volleys are those which are played close to the net and below the top of it. All these low volleys should be undercut and the swing is very short and compact with most of the backswing taken away and the follow-through also cut quite short. As the ball approaches, the body is turned sideways if time permits; the head of the racket is held above the wrist and above the ball. The stroke is from high to low, finishing with an open face to the racket which imparts cut or under-spin. The wrist is held firm in the volley. You must get down to

your volleys when they are lower than the net as it is imperative that you hold the head of the racket high above the ball to be hit. Always try to work your way in as closely as possible to the net where you can volley down into your opponent's court and thus eliminate the danger of the volleys from below the top of the net. How close you go in with a degree of safety will depend upon your ability to cover lobs. The better your opponent lobs, the more careful you must be about crowding the net in your effort to end the rally. In the mid-court and on most high volleys, a player uses the punch volley and these are played usually into the opponent's deep backcourt rather than cut off at a sharp angle as are most of the volleys which are played close to the net.

Overhead Smash

The overhead smash is a stroke used to return the ball which has been lobbed over your head. It is probably the most spectacular stroke in tennis and probably the one most enjoyed by the majority of players.

This stroke should be based on your service swing as near as possible. Most smashes should be made with a flat racket face so as to impart the most possible speed to the ball, this element being the most important in this particular stroke.

The ball should be struck at as high a point as possible, so as to make the largest possible target of the opponent's court. Many fine players jump off the ground to increase this angle even more, while others keep their feet on the ground so as to have more leverage and control over the stroke.

Service

Service is the stroke used in putting the ball in play. It is the only shot made in tennis which the ability of your opponent does not affect. For this reason, if for no other, there is no excuse for you to possess a service that is not of distinct advantage. It is well for you to master at least two types of service if you are to have a versatile game.

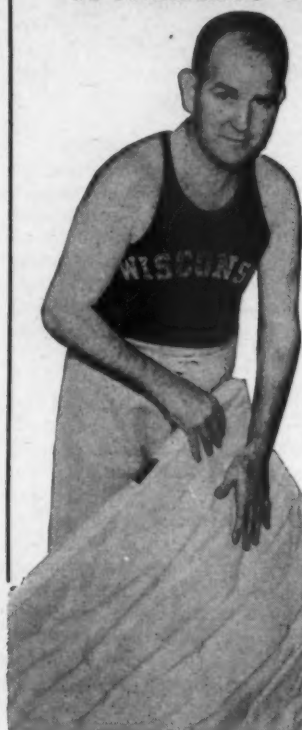
The ordinary stance is behind the base line with the feet comfortably spaced and with the feet at any angle of at least 45 degrees to the base line or almost parallel to the base line.

As the ball is thrown into the air, the weight of the body should be shifted from the front foot to the rear foot. As this shifting of weight is being accomplished, the back and shoulders should be pivoted from the hips as far back as is physically possible. As the racket comes forward to hit the ball, the weight is shifted forward easily. The speed of the stroke is obtained by fast movement of the racket in

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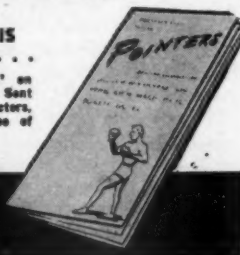
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the hand, the arm and body coming with the swing. The weight shifts as soon as the forward swing starts. Hurried movement in the backswing will spoil the service timing. Flexible wrist action will impart speed and spin. If your serves are consistently hitting into the net, this tendency may be rectified by tossing the ball a little farther back. If, on the contrary, your serves are going beyond the service line, try tossing the ball a little farther forward.

It is very desirable to hesitate between services. If the first ball is a fault, drop your eye, change your stance and get a new timing for a second service, making a completely new effort. Be sure that the second ball is more carefully and deliberately stroked and take your time. Effectiveness of the service is represented by change of pace, placement, twist and speed. A strong service is an essential component of the forcing game as it permits the server to go to the net occasionally on his own delivery, though this requires a great deal of practice and skill. Most important of all, it should enable the server to control the rallies that ensue. No player should attempt to advance to the net under his own service in singles play until he has learned to do so without sacrificing the accuracy and effectiveness of his serve. There are several accepted types of service, the three principal ones being the slice or ordinary twist service, flat service, and the American twist service.



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Football Motion Pictures

(Continued from page 36)

to load film in a camera in a downpour of rain or in temperatures which numb the fingers. The expensive equipment used in filming is entitled to protection from damage which often results when the equipment is exposed to inclement weather conditions. Booths for home and visiting photographers should be provided and equipped with facilities for mounting the camera, shelves to serve as work tables and storage place for film, and windows which may be opened to give an open view for filming.

Coaches vary in their wishes regarding camera technique used in filming football action. To be of maximum value as a teaching aid, pictures should be taken at thirty-two or forty-eight frames per second. Action is too fast on the screen for critical study if pictures are taken at 16 frames (normal speed) or twenty-four frames (sound speed) although it may be necessary to use the latter in filming night games if the lights are poor, or a fast lens is not available. In fact, the lights must be exceptionally good to get clear pictures at speeds greater than twenty-four frames per second with any

lens. Some coaches like to have pictures taken at sixty-four frames per second, but this is not general practice and is not recommended.

Some photographers make a slow pan of the defensive formation before the play starts because the defensive backfield is not ordinarily covered by the telephoto lens when directed on the offensive line and backfield. If this is done, the cameramen will have to start filming in time to cover the defensive formation and allow the camera to rest on the offensive formation for a few seconds before the ball is snapped. On running plays the ball-carrier should be kept near the center of the view finder so as to provide maximum coverage of offensive and defensive play surrounding the ball-carrier. On punts the kicker should be covered until the ball is clearly away, then the motor stopped and camera shifted quickly to the punt receiver, when the motor is started again in order to cover the run-back. On forward pass plays, two procedures are possible. The most common is to keep the camera on the passer until the ball is thrown and then follow the ball to its destination with the motor running. This is effective in keeping the ball located, showing rushing and protection of the passer, but does not give much information about the actions of potential pass-receivers and defensive

men, other than the ones to whom the ball is actually thrown. A second plan is to keep the camera on the ball-carrier until it is evident that a pass is to be thrown and then pan down the field in order to take in the action of pass-receivers and defensive men. This procedure frequently results in the loss of the ball but gives a better view of downfield action.

It adds to the interest of the game to show referee's signals on penalties and first downs and to include short shots of other situations which help to show continuity of the game. I have found that it is possible to follow the ball over the crossbar on the try-for-point, or field-goal attempt, and then shift back to the referee in time to get his arm signal. The camera motor should be stopped while moving back to cover the referee on this play. On the kick-off some coaches prefer that the one-inch lens be used because it shows the movements of all players on the field of play, while others prefer that the telephoto be used here as in other plays from scrimmage. Short shots of the score board after scores will maintain a running account of the score and add interest to the film. Signs indicating quarters can be made in advance and filmed on the spot, or several filmed at one time and inserted at the proper places when editing the

film. It is recommended that the photographer discuss the matter of camera technique with his coach and film the pictures as the coach wants them filmed.

Processing and Editing

The film manufacturers have resumed their pre-war processing service of football films so it is possible for schools located near air line service, or near the processing station, to have processed film ready for screening on Monday afternoon following the game on Saturday. When air express is not available, film should be sent special delivery by parcel post, or railway express. Photographers should be careful to number film boxes in correct order so that film can be placed in proper sequence on the large reels by processing station. Processing stations do not delete all bad spots so an action viewer, film splicer, and rewinds should be available to aid in removal of undesirable sections and for insertion of titles when used. A good action viewer is also a valuable aid to the coach who wants to make a special study of a play or series of plays without running the film through the projector. If the film is to be shown to alumni groups, it adds to the interest to have film equipped with titles showing names of competing teams, location of game, et

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cetera. This information is also valuable in later years when referring to the film.

A projector for showing football films should be equipped with a reverse mechanism and reel arms, large enough to accommodate a 1600 foot reel. A good screen adds materially to the quality of projected pictures, and although the pictures can be seen by projecting them on a white wall, the investment in a screen is well worth the cost. A portable screen

equipped with a tripod mount will prove most convenient when projecting films at different locations.

The use of the motion picture film as a teaching and coaching device in football is fully established, but to secure satisfactory pictures for this purpose, it is advisable to give some thought and study to the problem. We hope that those who read this article will find some suggestion which may prove helpful.

Faster Than the Fastest

(Continued from page 11)

can gain the perfection of timing that was Owens' chief attribute, he will have perfect technique.

A Summary of Qualifications

To sum up the qualifications necessary for breaking the present record, let us enumerate the best features of the sprinters mentioned here. We are assuming that it is humanly possible to break the present record. We must also assume that this new champion who is to possess all the good qualities of past champions will be fortunate enough to be favored by record-breaking weather conditions on the day or days he is faced with championship competition. He will need all the wind following him that is possible within the rules for record breaking. He will need warm weather, probably great humidity, and a fast track. The timers, judges, and surveyors must be experienced and competent. The starter must have the respect of the International Federation as well as the confidence of the runners or no record will be allowed. Records set in small meets or "publicity" meets are always under suspicion. The new champion will have only a very few chances for record-breaking performance. To become the record holder at 100 meters, time 10.1 or 10 flat, it is reasonable to expect that the new champion will possess:

1. *Reaction time* as fast or faster than Metcalf and Yoshioka.

2. *The ability to gain momentum swiftly* as did Owens and Yoshioka (correct technique in starting).

3. *Condition, or physical fitness:* He must be so trained that he is mentally and physically ready to carry the full distance in perfect sprinting form as Owens, Metcalf, Tolan, Simpson, Wykoff, Ewell and Davis.

4. *Physique:* No particular requirements as to height or weight. He must have a highly keyed nervous system plus full development of running muscles, fine respiratory, circulatory, glandular, and elimination systems. His entire body must be so warmed up that every system functions perfectly during the championship effort.

5. *Running Technique:* He must pos-

sess the ability to hold his running form so that every action tends to drive him in a straight line. Owens, Metcalf, Simpson, Wykoff, Johnson, Jeffrey, Davis and Ewell.

6. *Speed,* sheer speed, either native or acquired. Any past champion with Metcalf the outstanding example.

7. *Timing:* The actions must flow together so naturally that the result gives the impression of flowing rather than fighting. Owens.

8. *Body Angle* of 65 to 70 degrees rather than erect. Metcalf, Simpson, Jeffrey, as compared to Owens, Tolan, Paddock. The body angle must be constant after the runner has gained full momentum, and such, that a line will touch the runner's heel, calf, buttocks, back and back of head. Tension must not be allowed to pull the head further back or to straighten up the body. Owens at times was able to hold a slight forward lean throughout the race.

9. *Concentration.* The runner must be conscious of no outside factors save the starting gun. He will be a champion only when focused on his own technique throughout the full 100 meters. He must run *through* the yarn not to it. The bite of the worsted on his chest will snap his concentration. There must be no gather for a jump at the finish line, but a run through such as Metcalf, Owens, Wykoff and Simpson had.

10. *Arm action:* Powerful.

11. *Relaxation:* Absence of tension throughout the race; tension reduces efficiency.

Undoubtedly there are other qualifications that a champion possesses or will acquire in the future. Jesse was gradually learning to carry a greater forward lean in practice efforts. His arms were describing a longer arc than when he first came to Ohio State University. This had to be done carefully so as not to destroy the precision of timing that was an inherent quality. Had he been able to continue his training and running after the last Olympics, would this improvement in technique have enabled him to go still faster? It seems likely. That is the reason that the belief persists that the new champion must possess greater body lean and stronger arm action.

Track Films Reviewed

THIS month the Athletic Journal will review films on track and field athletics. In March baseball films were reviewed. In May we will group all the football films together for a review.

Encyclopaedia Britannica Films

The Encyclopaedia Britannica track films are produced with the collaboration of Lawson Robertson, Dean Cromwell, Brutus Hamilton, and the A.A.U. The films are black and white, 16-mm and of one reel length, except the film on dashes, hurdles and relays which is two reels long.

The first film, *Dashes, Hurdles and Relays* devotes considerable time to the essential points. On the dashes, the start is pictured and discussed in detail. By means of slow motion, it is pointed out how the sprinter does not reach a full upright position until after twenty yards. The rise is slow and gradual. On the hurdles considerable space is devoted to the three styles, trailing arm, semi-trailing arm, and both arms forward in clearing the hurdle. By means of slow motion these three types of good form are illustrated. In baton-passing, the differences in technique between the short relays and

the longer ones are clearly indicated.

The film, *Jumps and Pole Vault*, discusses with equal clarity the broad and high jumps, the vault, hop, step and jump. In the high jump attention is directed to the three types of approach, the right-angle approach, oblique and practically parallel to the bar, and the qualifications of the three types of jumpers are discussed. The section devoted to the pole vault uses frozen action technique to show the vaulter in several stages of the vault. The hop, step and jump is briefly discussed.

The film *Distance Races* does a marvelous job of discussing stride and form by a detailed slow motion study of shoulders, hip and leg action. The film closes with a brief insight into the steeplechase.

The last subject in this track package is *Weight Events*. The shot put is discussed in detail, pointing out the difference between the American and European forms. The discus is accurately and thoroughly done. The javelin and hammer throw are also reviewed.

We like these films because they approach the subject from a different angle. In each event the characteristics that make a champion are analyzed and then it is demonstrated why these character-

istics make for a champion. The films are \$50.00 each or \$45.00 with the cash discount, and may be purchased from Encyclopaedia Britannica Films, Inc., 20 North Wacker Drive, Chicago 6, Illinois.

Coronet Instructional Films

Coronet Instructional Films has secured the services of Dean Cromwell as collaborator for its three films, the *High Jump*, *Pole Vault* and *Broad Jump*. All three films are 16-mm black and white, and of one reel length except the pole vault film which is three-quarters of a reel long.

The films are very detailed in the presentation of the material, devoting a whole reel to one subject. In the *Broad Jump*, the run, take-off, carry, and landing are, of course, discussed. Particular attention is directed to the hitch kick and running in air carry. These films are outstanding in the manner in which prevention of injuries is portrayed. Specifically, in the broad jump, the correct landing form is shown and conversely how by improper landings the danger of spiking or strains may develop.

The *Pole Vault* film does an excellent job of clearly depicting the carry, plant, pull-up, throw away and landing. Those two University of Southern California vaulters of renown, Sefton and Meadows are studied in detail with special emphasis



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on the pull-up. Slow motion photograph does the trick in presenting this intricate part of the vault so that it is readily understandable.

The *High Jump* film is a marvel for clarity in the manner in which the different types of jumps are discussed. The various methods of approach are not neglected. The three films, all in black and white, with sound for 16-mm projectors, will astound you with the thoroughness in which they cover the subjects. Coronet Instructional Films, 65 East Water Street, Chicago 1, Illinois.

Other Track Films

Decathlon Champion, a one-reel film of ten minutes running time, 16-mm sound, obtainable for schools only on loan from Teaching Films Custodians, Inc., 25 West 43rd Street, New York 18, New York.

Glenn Morris, the 1936 Olympic decathlon champion, trains on the farm and in college for his greatest athletic test, the Olympic Games in Berlin. Many scenes are actual shots of the Olympics, including the 1500-meter race in which Morris crashed the Olympic decathlon record.

Glenn Cunningham, a one-reel film of fifteen minutes running time, 16-mm silent, obtainable only from University of Kansas, Lawrence, Kansas.

A story about one of the greatest milers in history, Glenn Cunningham, of the University of Kansas. Tells how he overcame almost insurmountable odds to achieve international fame in track.

Highlights of the 1936 Olympics, a one-reel film of ten minutes duration, 16-mm sound, obtainable for \$1.00 rental from DeVry Film Laboratories, 1111 Armitage Avenue, Chicago 14, Illinois.

The international sport extravaganza, the 1936 Olympic Games in Berlin, with the world's greatest athletes competing for superiority.

The Tenth Olympiad, a one-reel film, running time ten minutes, 16-mm sound, obtainable for \$1.00 rental from United World Films, R. C. A. Building, Rockefeller Center, New York 20, New York.

A review of the 1932 Olympic Games held in Los Angeles. The disputed 100-meter run between Jesse Owens and Eddie Tolan is one of the highlights.

Track and Field, 16-mm silent only, obtainable from the American Olympic Committee, 233 Broadway, New York, New York.

Official pictures of the Olympic Games in 1936. Such events as the distance races from 1000 to 10,000 meters, the steeplechase, and the relays are included.

High Wind and Dashing, a one-reel 16-mm sound, rents for \$1.50 from DeVry Film Laboratories, 1111 Armitage Avenue, Chicago 14, Illinois.

Slow motion photography catches the form and speed which spell the difference between an also-ran and a champion.

Good for physical education classes.

Pennsylvania Relay Carnival, approximately twelve minutes long, 16-mm silent only. Obtainable for a \$2.00 service charge from the University of Pennsylvania, Philadelphia, Pennsylvania.

Film taken each year of the famous Penn Relays. Outstanding events with heralded stars competing.

Track Meet Thrills, two reels, 16-mm sound obtainable for \$2.00 rent from DeVry Film Laboratories, 1111 Armitage Avenue, Chicago 14, Illinois.

Such famous stars as Glenn Cunningham, Jesse Owens in intercollegiate track meets. Includes shot put, hurdles, broad jump, javelin, high jump, discus, relays, pole vault and mile.

Physical and Mental Fitness, one reel 16-mm silent only, obtainable for 50 cents rent from DeVry Film Laboratories, 1111 Armitage Avenue, Chicago 14, Illinois.

A group of young boys are interested in becoming track stars. They are shown the value of healthful habits. A grade school track meet provides good action.

N. C. A. A. Track Championships. Films of the 1938, 1939 and 1941 meets are available to schools, free of charge, the only cost being return transportation. Bill Reed, National Collegiate Athletic Association, Room 304, Hotel Sherman, Chicago 1, Illinois.

Highlights of the Olympiad, a film of ten minutes duration, 16-mm sound, rents for \$1.25. The same film only longer (fifteen minutes) and silent rents for \$1.00 from United World Films, R. C. A. Building, Rockefeller Center, New York 20, New York.

The huge Nuernberg stadium in Berlin is the scene for the 1936 Olympic Games in which the cream of the world's athletic crop compete for worlds championships.

Characteristics That Make Good Batters

(Continued from page 26)

Good batting can only be done through undivided and concentrated attention toward hitting. Nothing should be allowed to interfere with this effort to hit.

Good Batters Assume Aggressive Responsibility to Hit

Good hitters have a sense of duty. They realize that they are batting in a certain position in the line-up for a definite purpose. It is up to them to fulfill that purpose. Furthermore, they know that they are better hitters than some of their team mates who look to them for offensive success. Good hitters know that their team mates are depending upon them to do

most of the hitting through the season's games, and they try to fulfill this responsibility. Hitters who approach the plate with the feeling, "I must, because no one else will," are on the road to hitting success.

Good Hitters Often Are Smart Hitters

They study the pitcher's style and his pitching pattern. They sense the sequence of his pitches. The problem of learning how to hit most effectively against each type of pitch is constantly being solved in their mind.

If a change in batting strategy is necessary, it is made. Some batters believe that "batting is a contest between pitcher and batter to determine which one can out-smart the other." This type of batter believes that the ability to anticipate and "get with the pitch" is a main factor in the hitting success of smart hitters.

Good Batters Use Good Judgment and Discrimination While Batting

Good hitting is based upon good judgment, not only on balls and strikes, but on knowing what to do and what not to do while batting. Batting is a part of the whole game, and should be recognized in relationship to each game. Not every hitter is free to hit as he pleases; that is,

to hit any pitch to his liking. Some hitters ought to take pitches more than others because they are harder to pitch to. Others ought to bunt more because of their speed. Those who are good hit-and-run batters can get themselves many base hits through this maneuver.

Good batters build up their reputation and their averages by using judgment and discrimination in knowing what to do and when to do it.

Good Batters Know When to Try for the Extra Base Hit

With two outs and no one on base, most good hitters will try for the extra base hit. They realize that, if they get the extra base hit, it will take only one more hit to score a run. By moving the feet around in the box, they can pull the ball down the foul line where the chance to make an extra base hit is good. Some hitters, who have power, take a little heavier "cut" at the ball under these circumstances, not forgetting that a home run will result in one "quick run" on a lone hit.

With a runner on third base and none or one out, most good hitters will swing for the long ball (a well-hit ball toward the outfielders). In this way the hitter has a dual advantage of getting an extra base hit, or scoring the runner from third

base should the long fly ball be caught.

Good Batters Develop Their Own Opportunities and Take Advantage of Them

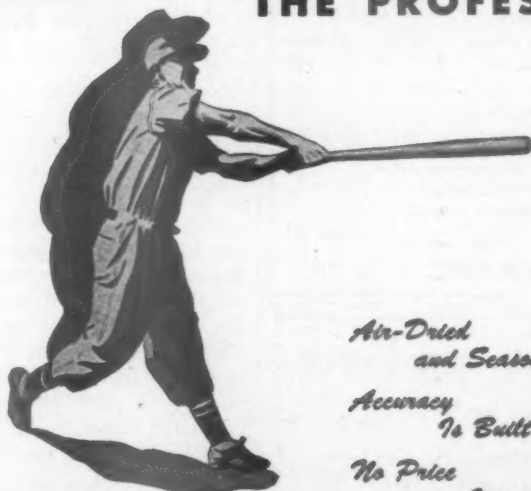
Good hitters "hustle" while at the plate. They are always thinking and scheming while on the bench; then they put this planning into operation while at bat. Hitters who are aggressive in taking advantage of opportunities are those who are making their own opportunity. They do not waver and hesitate when faced with opportunity; they sense it, see it, and then act. Nobody ever got a "break" waiting for it to come. The "breaks" come only to those who see the possibilities and make their own "breaks." This spirit helps make hitters good, and keeps them successful.

Good Batters Concentrate on What They Are Doing

This leads to success in doing the job. A small item like taking a pitch requires concentration and effort. I have often seen sand-lot players become mentally careless and lax, and foul off a pitch that they were instructed to take. Good hitters concentrate on every pitch, regardless of whether they are going to hit it or not. They concentrate on the sacrifice bunt

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when it is called for, just as much as they do on hitting the ball. The subject of concentration may change from pitch to pitch. On one pitch the batter may get the hit sign; on another the take; on still another, the bunt sign. The batter must change his concentration with each situation so as to insure maximum success in what he is attempting to do.

Good Batters Know Their Strong Points and Use Them

A good batter knows his own ability in regard to speed, power, working the pitcher, bunting, the hit-and-run play, and straightaway hitting. The items most often leading to his success are the ones that he will use mostly. A hitter who has speed should use it to his batting advantage by bunting more often. If he has power he can go for the long ball more often, and try to hit straightaway a bit more. Working the pitcher into a hole has its advantages in batting success. The hit-and-run should be used often by some hitters and seldom by others. Most good hitters will bat differently against different types of pitchers. They will hit straightaway against some pitchers and will attempt to bunt against others. They use whatever strong points they believe will be successful in making them good hitters.

Coaching the Middle-Distance and Distance Runner

(Continued from page 38)

coaching field is that of analysis and synthesis. It is through this that the various parts are seen in their proper relationship to the whole. For instance, the 440 may be broken up into the start, the first 110 yards, the second 110 yards, the third 110 yards and the final 110 yards. Suppose it is then decided that a time of 50 seconds for this race be the goal of the runner. Dividing 50 by 4, we find that 12.5 seconds may be allotted to each 110 yards, if it were desired to run each part at the same speed. However, in consideration of the initial time taken in starting, of the need for getting in position in the early part of the race so that one can be near the inside at the turn, and of saving something for the finish, we make the final decision as to what time is fitting for each part. It may be it is 12.3, 12.6, 12.6, and 12.5. Then follows the practicing by parts, 1st 110 in 12.3, 1st 220 in 24.9, 1st 330 in 37.5. Some day our aim is to combine all of this into a splendid 440 race.

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HANCOCK, NEW YORK

All of this and more can be said for dealing with the half-mile and mile runs. The amount of breaking-up depends to a great extent upon whether it is easy or difficult for the runner to get a sense of timing. The more difficult it is, the smaller should be the initial part for practice.

A third and final point of emphasis is the fact that we, as coaches and teachers of youth, have an obligation to them that far transcends any of our own selfish ends. We may call this our moral regard for the personality of the individual. If we sense it, we shall try to absorb, as it were, the individual's attitudes in victory or defeat, feel as he feels, see his problem as he sees it. We shall be on guard to keep his training schedule and participation somewhere near, yet safely below, his actual capacity to carry out if extended. We want him to be a champion in high school without losing the potentialities for being a still greater champion later.

Can You Teach Hitting?

(Continued from page 16)

A batter who has established a reputation as a pull-bitter is indeed in a poor position when the opposition's pitchers can lay that ball on the outside all afternoon. Ted Williams of the Boston Red Sox found that to be true in the last world's series when the Cardinal "fingers" drove him nearly to distraction with their control.

Perhaps one of the lost arts of baseball is drag-hitting. One of my most promising players, now a major-league outfielder, could hit 300 any season he wished in the American League if he would concentrate on the drag. Yet he prefers to swing hard and bat about 275. This type of hitter of necessity must be fast and accurate in his placements. Today, with a lively ball, we find that the major leagues rarely come up with this type of ball player. Dragging the ball consists of meeting the ball just squarely enough to create a slow roller (toward the second baseman with a left-handed batsman) and beating it out for an infield hit. In the days when clubs played for the single run, instead of the big inning which is in vogue today, we saw a great deal of this kind of play, and it was almost a science. I feel that a return to air-tight fielding, strategy, and tactics rather than the "slam-bang," lopsided scores would do much for the game.

Closely akin to dragging the ball is bunting for a hit. In fact, the two are almost identical, but in bunting for a hit, the ball is "dumped" down either base line with no indication beforehand that the movement is to be made. By watching the third baseman of the opposition,

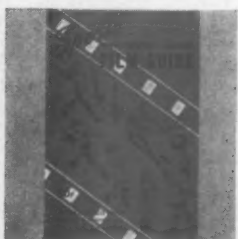
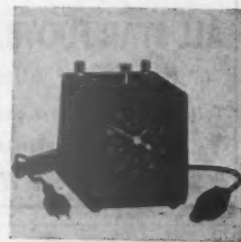
NEW ITEMS IN EQUIPMENT AND IDEAS

IF YOUR school is not now receiving "Sportsvue," the interesting magazine published by MacGregor Goldsmith, by all means get on the list. The booklet is published six times a year, and is sent free to all schools. The art work and articles make this twenty-four page magazine one of the outstanding contributions to school athletic departments. *Why Empty Bleachers?* and *What Is Baseball Talent?* are two of the articles in the first edition. Check and see if your school receives it. If not, write MacGregor Goldsmith, Cincinnati 14, Ohio.



AN ITEM popular before the war now makes its return, and a popular return it is. These side-line parkas are of extra strong rubberized fabric, doubled to heavy lining materials. The raglan shoulders are fully cut to allow room for pads. Full skirt permits garment to go under the seat and over knees when player is seated. Rust-proof buckles and deep slash-pockets complete this excellent parka. Available in three styles and weights. Full information from the Hodgman Rubber Company, Framingham, Massachusetts.

PRECISION best sums up this electric stop clock made by the world-famous manufacturer of precision instruments, the C. H. Stoelting Company. The clock weighs four pounds and the dial is graduated in one-hundredths of a second. The sweep hand makes one revolution in a second's time. The smaller hand records the seconds up to a minute. The best we've ever seen for timing track and swimming. A honey for split-second timing of football plays. The price is right too. C. H. Stoelting Company, 424 North Homan Avenue, Chicago 24, Illinois.



THE Athletic Institute has certainly answered a long felt-for need by compiling a film directory which lists over 700 films on athletics, physical education and recreation. It informs the reader where to obtain the films, which ones are free, which can be rented or purchased, and the costs involved. Every school with a projector should have one of these guides. The price for guides in quantities up to ten is 50 cents each. Quantities over that have liberal discounts. Athletic Institute, 209 South State Street, Chicago 4, Illinois.

GUIDED RADIO CORPORATION has produced a portable electric megaphone that is a real gem. The power in this instrument is amazing. Actually the voice can be clearly heard for a full mile. The entire outfit complete with batteries weighs only 31 pounds. Incidentally, the batteries are standard radio batteries and can be purchased in any radio shop. This model costs \$264.00 complete. A lighter, less powerful model weighing 23 pounds with a range of a half mile costs \$156.00. Guided Radio Corporation, 161 Sixth Avenue, New York 13, New York.



LOUIS E. MEANS, professor of physical education at the University of Nebraska, has published a book, *Physical Education Activities, Sports and Games* which is the best book on the subject we have seen. Its 315 pages contain information, history, rules and techniques of every sport from badminton to wrestling. The 528 pictures and diagrams make this material readily understood. Louis E. Means, the University of Nebraska, Lincoln, Nebraska.

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the coach or manager can select the proper moment for the surprise move and, with a fast man at the plate, can count on a better-than-even chance of moving him over to first.

The batter assumes his normal batting stance and just before the pitch reaches the plate, assumes a bunting position and is off for first at the contact. Only in rare cases do we see this today but I contend it makes the game more interesting to spectators and players alike.

The sacrifice bunt is standard equipment in every team's bag of fundamentals. Yet it is amazing how many ball players do not know the first thing about bunting. As the pitcher prepares to deliver, the batter turns and faces him, holding the stick loosely in his hands. Meeting the ball squarely, he directs it down either base line so that the runner advances. It is cut and dried; the batter presumes he is giving himself up to let the base runner advance. Briefly, I will say that coaches should insist that their charges do not attempt to bunt high pitches. Make that ball come in low. Even experts "pop" the ball to the infielders, catcher or pitcher when they attempt to bunt high pitches.

As I said at the beginning of this article, natural ability is a tremendous weight in favor of, or against, a young baseball player. But coaches can start many youngsters on the way to a successful career in our national game by stressing fundamentals. Comfort at the plate or in the field is the important thing. If a player is free in his movements, his greatest abilities will make themselves manifest.

The greatest thing a coach can do for a youngster is to instill self-confidence. The athlete must know he can meet the ball, otherwise hours of drilling will go for naught. Confidence is an intangible thing, as all mentors know, and the building of it often is a difficult and trying task.

Even major leaguers lack confidence and often it is necessary for a manager to drill rookies by the hour on a minor aspect of the game. As a suggestion, let me say that the best way to develop confidence is to let the youngster hit, always insisting that he swing at none but balls in the strike zone, until he is tired. Constant repetition of the *right thing* is the best way to build confidence, but *confidence* we must have.

To the Editor

(Continued from page 5)

his time in the opponent's backfield.

"I do not expect this to be the top score of all teams playing six-man ball, but I feel this is one of the finest teams I have ever had the chance to coach, and had I let the boys play the normal time that the first string should stay in a game, the scores would have been much higher."

MORRIS T. WOLD,
Coach High School
Plains, Montana

How do others feel about the comments on the T formation in six-man football in the September issue?—Editor.

The Ephebic Oath

Sirs:

"I recently came across the Ephebic Oath which seemed very pertinent and up-to-date as regards athletics today.

"I was so impressed that I did some research work to determine what organization was responsible for this oath. I found that Ephebus was a group in the order of civilization of the ancient Greeks. Ephebus is Latin but derived from two Greek words whose literal meaning is "upon puberty." In the ancient Greek civilization the upper-class youth were designated as Ephebi upon attaining manhood which was reckoned as their sixteenth year in one period, and by Athenian constitutional law when they entered civic

manhood but not full citizenship. At that time the Ephebi took an oath of allegiance and devotion to the fatherland and I presume that this quotation must have been at least a part of that oath. The Ephebi were given two years of military exercise and gymnastics training, and garrison and patrol duty, equipping them for their future responsibilities as civic leaders. The physical training aspect of their education was stressed in the first of those two years.

"If you are as impressed as I have been with this oath, it may be that you will see some possibility in an effort to revive, so to speak, the Ephebic training through an order of some such name which would involve allegiance to the oath and what it stands for. Following is the Ephebic Oath:

"We who are about to engage in the game of sport do reaffirm our allegiance to our duty to play fair; we will never bring disgrace upon our country by any act of dishonesty or cowardice; we will fight for the ideals of sportsmanship both alone and with many; we will reverence and obey the rules of the game without fear or favor and do our utmost to incite a like respect and reverence in those about us who are prone to annul them and set them at naught; we will strive unceasingly to quicken the public sense of duty toward all sport; thus in all ways we will strive to transmit the

torch of sport, greater, better and more beautiful than it was when transmitted to us."

WILLIAM R. REED
Executive Assistant
The National Collegiate
Athletic Association
Chicago, Illinois

We likewise are very much impressed with the oath and can foresee a great amount of good through wider dissemination of the oath among secondary school athletes. If our readers agree with us as to the value of the oath, the *ATHLETIC JOURNAL*, in the interest of good athletics, will print sufficient copies to be distributed to coaches for the men on their squads. These will contain no advertising and there will be no charge except for postage amounting to three cents for each twenty-five copies. Please do not send in any money at this time, but please let us know how many copies you would want so that we may order our printing. Let us know immediately by postcard. Editor.

Major and Minor Sports

Sirs:

"Congratulations on your editorial on 'Major and Minor Sports.' It's great to get editorial help on issues of this type. Some of us have been fighting this battle of equal administrative promotion and stimulation—and broad concepts of all sports, and even yet all too many colleges, large universities and high schools ignore the issue. Thanks!"

LOUIS E. MEANS
Director Student Physical
Welfare
University of Nebraska
Lincoln 8, Nebraska

Thank you.—The Editor.

from here and there

(Continued from page 6)

at Sioux City, Iowa, has been appointed Superintendent of Public Recreation for Council Bluffs. The department was organized as a result of the last general election and will sponsor a city-wide year-around program of recreation for the community. . . . Johnny Core, that Richmond track enthusiast, and founder of the "Five Star Track Event," reports a sale of twenty thousand of his cards this spring. As a reminder to all those schools purchasing these cards, send the results to Core in May so that they may be tabulated for use in the September Journal. . . . Unless we are mistaken, we give the nod to Oklahoma for the state having the most sanctioned basketball tournaments, exclusive of the state tournaments, with 136 such tournaments. Oklahoma, one of the few states providing for a football championship, had a total of 58,548 attendance for the three classification play-offs, with a gross of over \$52,000.00.

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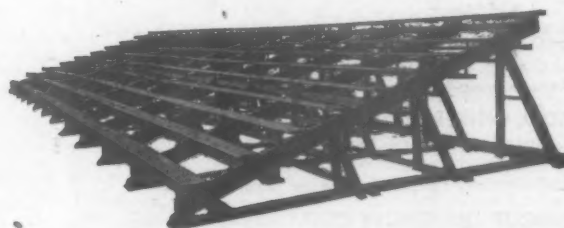
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1 ADAMS STATE COLLEGE
Alamosa, Colorado, June 9-15

Neal Mehring, Director
Staff: Dana Bible, Blair Cherry, Ray Eliot, Adolph Rupp, Hank Iba.

See Advertisement, Page 40

2 ALABAMA, UNIVERSITY OF
University, Alabama, August 27-30

H. D. Drew, Director
Staff: University of Alabama staff.

3 BETHANY COLLEGE
Bethany, West Virginia, August 11-15

John Knight, Director
Staff: Bob Higgins, "Red" Drew, Lee Patton, All Star Game.

See Advertisement, Page 52

4 COLORADO HIGH SCHOOL COACHES ASSN.
University of Denver
Denver, Colorado, August 18-22

N. C. Morris, Director
Staff: Glenn Holmes, James Yeager, John Hancock, Ed Smith, Bert Hitt, Clyde Gelwick, John Pudlik, Marion Crawley.

Look for Announcement in May Issue

5 COLORADO, UNIVERSITY OF
Boulder, Colorado, June 12-July 17

Harry Carlson, Director
Staff: University of Colorado Coaching Staff.

6 CONNECTICUT UNIVERSITY COACHING CLINIC

Storrs, Connecticut, August 25-29

George Van Bibber, Director
Staff: University of Connecticut Coaching Staff, Herman Hickman, and George Munger.

Look for Announcement in May Issue

7 FLORIDA, UNIVERSITY OF
Gainesville, Florida, August 25-30

Ray Wolf, Director
Staff: Ray Wolf, Ted Twomey, Buster Brannon, Paul Severin, Sam McAllister, Percy Beard.

Look for Announcement in May Issue

8 FREMONT COACHING SCHOOL
Fremont, Michigan, August 25-27

L. J. Gotschell, Director
Staff: Adolph Rupp, Buck Read, two high school championship coaches to be announced.

Look for Announcement in May Issue

9 GEORGIA COACHES ASSOCIATION
Atlanta, Georgia, August 14-20

Dwight Keith, Director
Staff: Paul Bryant, J. B. Whitworth, Drane Watson, Dickey Butter, Cliff Kimsey, Jeff West, Clair Bee, Georgia tournament winners, Eddie Wojacki.

Look for Announcement in May Issue

10 ILLINOIS COACHES ASSOCIATION
Champaign, Illinois, August 18-22

Norman A. Ziebell, Director (Morton High School, Cicero)
Staff: Howie Odell, Ray Eliot, Ernie Godfrey, Bud Foster, Burt Ingwersen, others to be announced.

Look for Announcement in May Issue

11 INDIANA BASKETBALL COACHING SCHOOL
Logansport, Indiana, August 18-20

Cliff Wells, Director (Tulane Univ., New Orleans)
Staff: Ed Diddle, Ev. Case, Cliff Wells, Cabby O'Neill, C. R. McConnell, others to be announced.

Look for Announcement in May Issue

12 IOWA HIGH SCHOOL COACHING SCHOOL
Templar Park, Spirit Lake, Iowa, August 18-22

Lyle T. Quinn, Director, Boone, Iowa
Staff: Frank Leahy, Adolph Rupp, Bruce Drake, Roland Logan, another football instructor to be announced.

13 KANSAS HIGH SCHOOL COACHING SCHOOL
Topeka, Kansas, August 18-22

E. A. Thomas, Director, Topeka, Kans.
Staff: To be announced.

14 LOUISIANA ASSOCIATION COACHING SCHOOL

Shreveport, Louisiana, August 11-15

J. P. Brechtel, Director
Staff: Red Sanders, Skip Palrang, Basketball Staff to be announced.

15 NEBRASKA ASSOCIATION COACHING SCHOOL
Lincoln, Nebraska, August 12-15

O. L. Webb, Director, P. O. Box 1028, Lincoln, Nebraska
Staff: To be announced.

16 NEW YORK STATE BASKETBALL COACHING SCHOOL

Hancock, New York, August 21-23

John E. Sipos, Director
Staff: Frank Keaney, Clair Bee, J. Birney Crum, Bunny Levitt.
See Advertisement, Page 50

- 17 NEW YORK STATE COACHING SCHOOL**
Cornell, Ithaca, New York, August 25-30
Philip J. Hammes, Director (Proctor High School, Utica, New York)
Staff: To be announced.

- 18 OHIO HIGH SCHOOL COACHING SCHOOL**
Canton, Ohio, August 11-16
J. R. Robinson, Director (Lehman High School, Canton)
Staff: To be announced.

- 19 OKLAHOMA ASSOCIATION COACHING SCHOOL**
Oklahoma City, Oklahoma, August 18-22
Leo K. Higbie, Director (Classen High School, Oklahoma City)
Staff: To be announced.

- 20 PENNSYLVANIA STATE COLLEGE**
State College, Pennsylvania
Inter-Session, June 10-27
Main Session, June 30-August 9
Post Session, August 11-30, August 11-September 20, September 2-20
Director, Summer Sessions
Staff: College faculty for all sports and physical education.

See Advertisement, Page 46

- 21 RHODE ISLAND COACHES ASSOCIATION**
Brown University Gymnasium, May 28-June 1
W. Kutwesi, Director, Central H. S. Providence
Staff: To be announced.

- 22 TEXAS COACHES ASSOCIATION**
El Paso, Texas, August 4-8
Bill Carmichael, Director, Bryan, Texas
Staff: Jess Neeley, Bo McMillin, Joe Davis, Adolph Rupp, Frosty Cox, and others to be selected.

Look for Announcement in May Issue

- 23 UTAH COACHES ASSOCIATION**
Logan, Utah, August 25-30
Glen Worthington, Director
Staff: To be announced.
All star football game.

Look for Announcement in May Issue

- 24 UTAH STATE AGRICULTURAL COLLEGE**
Logan, Utah, June 9-13
Dick Romney, Director
Staff: Wallace Butts, Lee Patton.

Look for Announcement in May Issue

- 25 WENTWORTH MILITARY ACADEMY**
Lexington, Missouri, August 12-15
Capt. Chink Coleman, Director
Staff: Don Faurot, Hank Iba, Wilbur Stolcup, Cramer Brothers and staff of school. Another coach to be selected.

See Advertisement, Page 38

- 26 WESTERN PENNSYLVANIA COACHES ASSOCIATION**
Edinboro, Pennsylvania, August 12-15
Arthur McComb, Director, Edinboro College
Staff: Stuart Holcomb, Tom Badies.

- 27 WISCONSIN ASSOCIATION COACHING SCHOOL**
Madison, Wisconsin, August 18-23
Harold A. Metzen, Director (Wisconsin High School, Madison)
Staff: Fritz Crisler, Harry Stuhldreher, Bud Foster. Another college coach and high school coaches to be announced.

- 28 WISCONSIN, UNIVERSITY OF**
Madison, Wisconsin, Summer Session, June 23-Aug. 15
Dean of Summer Sessions
A summer course in athletics and physical education for men and women.

See Advertisement, Page 60, March Issue

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APRIL, 1947

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Linen Thread Co., 21 ☐ Information on tennis nets and all types of sport nets, Catalogue No. 46

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